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"THE MARCHESE DE SPINOLA AND HER LITTLE DAUGHTER." BY VAN DYCK.

DRAWN BY THURE DE THULSTRUP, FROM A PHOTOGRAPH TAKEN FROM THE PAINTING (5 FT. 6 IN. X 4 FT. 2 IN.) NOW ON EXHIBITION AT THE AMERICAN ART GALLERIES, NEW YORK.

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MY NOTE-BOOK.

Leonardo.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



NOTHING can be more unsatisfactory to the critic than continually to have to decry, as scourgings of European picture marts, the damaged, repainted, or wholly discredited canvases which pass current in the United States as "old masters." Once in a while, circumstances enable him to vary this monotonous plaint.

This is fortunate; otherwise the untravelled American might grow to believe that all he has heard about trans-Atlantic masterpieces is mere fiction; that there is no such thing as a veritable "old master;" that it is as much a myth as the eternal "Mrs. Harris" of whom Betsey Prig heard so much from her friend, Sairey Gamp. It is pleasant, therefore, to be able to say that, at the present writing, there is on exhibition at the American Art Galleries such a little group of "old masters" as might well arouse the interest of connoisseurs anywhere in the world. The centre of the group and pre-eminently the star of the exhibition is the noble Van Dyck, an illustration of which forms the frontispiece of the present number of *The Art Amateur*. Mr. De Thulstrup's spirited drawing gives a fair idea of this very distinguished picture so far as it can be suggested in black and white; but no monochrome can give an adequate idea of the painting itself, with its suave brush work, superb coloration, and exquisite tonality. In Smith's Catalogue Raisonné, we read that the lady is attired in "a bright maroon-color silk robe." That is not the color now; nor do I think it could ever have been, to harmonize with the blue of the child's gold-braided dress. I would describe the prevailing hue rather as between indian red and rich terracotta, with touches of brighter tones, approaching crimson, in the local color of the fabric. The hair of mother and child is the same warm brown, and both have dark brown eyes and clear complexions. The curtain is dull green, harmonizing with the cool greenish gray of the opening. The canvas is of Van Dyck's Genoese period, and without doubt is in every way a thoroughly representative example of the great Flemish painter.

It may be added that the Van Dyck has an irreproachable pedigree, and, after all, a pedigree is not to be sneered at, whether it be that of man or picture. While it does not actually make the man a better man or the picture a better picture, it helps to establish both in the esteem of the world, and in the case of the picture the measure of this esteem represents the price the object of it will bring in the market. So it is well to be able to say that this charming family group remained in the Spinola family nearly two centuries until it was sold, in the beginning of the present century, to Lord Caledon, out of whose collection it was bought by Mr. James F. Sutton. Among other notable old masters to be sold at the dissolution sale of property belonging to The American Art Association, on account of the retirement of Mr. Sutton, are the portrait by Frans Porbus (the younger), illustrated on the opposite page, and admirable examples of Bronzino, Albrecht Altdorfer, Antonio Moro, Rubens, and Gainsborough, which cannot be further noticed at our late date of going to press. There are many admirable modern pictures in the sale and some fine sculptures and antique silver.

Of the "D'Aulby Collection of Old Masters" at Macbeth's Gallery, there is little to call for commendation. Indeed, only two of the canvases need particular mention—those attributed to Titian and Murillo. The former is not unworthy of the great colorist, being a superb study of the back of a nude woman, who is quite arbitrarily, however, christened "Diana." The valuation—\$200,000—might be regarded as a printer's error if \$100,000 were not the valuation given of the other picture referred to—"The Flower Girl." Presumably, the owner does not mean, if he can help it, that this picture shall be too much outdone by "The Immaculate Conception," the masterpiece of Murillo in The Louvre, which cost the French nation 615,300 francs. Unfortunately, however, there is no room for the D'Aulby picture to be

considered an original work at all, unless one is prepared to denounce as a mere copy the well-known counterpart of it in the Dulwich Gallery. It is not even a replica, for—as any one can see who will compare it with the published engraving of the latter—it has precisely the same composition, line by line—the sole difference being in the figured pattern upon the woman's scarf, which in the D'Aulby painting has been made simpler.

AND what can one honestly say of the Drawings by Old Masters at Klackner's, but that most of the important attributions are impossible and the rest improbable?

TORREGIANO, being commissioned by a nobleman to make a statue of the Virgin Mary, lost his temper because his terms were not accepted, and broke the statue in pieces. Mr. Whistler, having a dispute with Sir William Eden about the price of the portrait of the latter's wife, cashes the baronet's check and simply wipes out the face and paints in a new one from another sitter. Torregiano, for his offence, was denounced to the Inquisition for disrespect to the Virgin Mary, and while in prison he starved himself to death. Mr. Whistler is merely ordered by the French court, to which Sir William Eden appealed, to return the check and restore the portrait. I may add that up to the time of the latest advices from Paris he had not attempted suicide.

THE exhibition of the drawings by Vierge at Keppel's seemed to disappoint the general visitor, and it is not surprising. This artist has been so slavishly imitated by American illustrators that—to those who cannot look below the surface of things—there would seem to be nothing especially worthy of remark about his work. The connoisseur knows of course that there is as much difference between Vierge and these facile draughtsmen as there is between the imitators of the technique of Monet and the famous impressionist's own work. With both men the method of technical expression is nothing but the means to the end—the end being the manifestation of the personality of the artist. With their imitators, the method is everything; they have a full vocabulary, but nothing to say; their handwriting is faultless, but they can only fill copy-books.

IN the court proceedings, in the matter of the "Living Bronze Statues," it astonished me to read that, in Mr. Chase's opinion, a public exhibition of nude women would help to educate the public in art. Artists, as a rule, certainly would not agree with him. In painting and sculpture, the study of the nude living model of course is a necessity; but painters and sculptors do not *copy* the model—they idealize it. That is Art. What artistic purpose Mr. Chase thinks could be served by exposing to the public gaze the corset-distorted form of a theatre figurante is difficult to understand.

It is difficult to understand the propriety of excluding from a public library books hitherto deemed worthy of a place in it, simply because their author personally has become infamous. What was good in them surely must still be good. Were we to exclude all books whose writers were immoral, our libraries would be shorn of many of the most valued classics. To do this, however, would be about as reasonable as for a man to pull down his dwelling because he found out that it was built by convict labor. Brutal Torregiano broke the nose of the divine Michael Angelo; Benvenuto Cellini was a brawling assassin; Giovanni Bazzi was worse. Nevertheless the world will continue to admire Torregiano's "Tomb of Henry VII.," Cellini's "Perseus," and Bazzi's frescoes.

AFTER the costly purchases in Philadelphia, under the Wiltach bequest, of Delacroix's "L'Amende Honorable" and a noble landscape by Ziem, there was a great outcry in the local press against the selections made by the Committee. Similar protests are heard now through the Boston newspapers against the purchase for The Art Museum of "The Lion Hunt," by Delacroix, and a "Portrait," by Sir Joshua Reynolds. "Was the money wisely spent?" is asked. That depends somewhat on the point of view of those who spent it. Did they believe that the Museum needed nothing so much as a good example of Delacroix and of Reynolds? If so, did they get the best examples obtainable for the money at their disposal? I cannot speak of the Reynolds, for I know nothing about it except that it was bought of Messrs. Tooth & Co., a highly reputable English firm of

picture-dealers. The Delacroix is well known. It is "The Lion Hunt" that nearly thirty years ago went to Philadelphia, to the Borie Collection—certainly a fine example. Mr. Irwin Davis paid \$15,000 for the picture, and at his "sale" in New York bought it in for \$12,000. The Boston Museum paid \$21,000 for it, which seems a high price; yet the Fop-Smit "Lion Hunt," a smaller canvas (and more salable), is held in Paris at \$20,000. Of late years, good examples of Delacroix have steadily increased in value.

Now that Spring is here and the fields and the woods and the roadside are rich with blossoms, I am reminded of an unique little volume which has been lying on my desk, with a card conveying the "Compliments of Kate Miller." I call the volume unique advisedly, for its pages are not printed, but filled with grasses and bright-hued flowers all daintily grouped and faultlessly pressed. In nearly every case, the original colors have been wonderfully preserved—how, is a mystery. A dollar and a half, if I remember aright, is the very modest price asked for similar albums; but, alas! the lady's address has been mislaid, and unless she happens to read this and will kindly send it to me again, I cannot put her into communication with the many persons who, doubtless, would be glad to buy them.

THE Mural Painters is the tersely descriptive name of a new association of trained artists who make a specialty of painting for mural decoration as distinguished from easel painting. Their object particularly is "to promote the delineation of the human figure in its relation to architecture, . . . and to foster the developments of its ornamental concomitants." They further seek to educate public taste to the recognition of what constitutes true decoration and the rightful position of the trained decorator. All to the ultimate annihilation, I trust, of the Italian "fresco" fiend and his confederate, the professor of "graining" and shaded mouldings! It is sincerely to be hoped that all true friends of art having fine houses to adorn will understand the advantage of securing the services of "mural painters" instead of mere mechanics, and that the just claims of the new society will soon be recognized by committees in charge of the embellishment of national and municipal buildings.

THERE will be wailing, weeping, and gnashing of teeth in many a luxurious American home when, in the fulness of time, Mr. Robaut's Descriptive Catalogue of the Work of Corot shall be given to the art world. It has been ten years in preparation, and it is understood that it is nearly ready for the press. Every "Corot" in America that the editor thinks that there is reason to believe genuine is duly recorded. Those of my readers who may suspect that their particular examples of the master have been omitted have yet time to rectify the error. Mr. Robaut's address—I hope that he will forgive me for giving it—is No. 53 Rue Condorcet, Paris. Of course, the American "Corots" that will *not* find a place in his work would in themselves form a large volume.

IN your notice of Mr. Hearn's pictures at The Metropolitan Museum, a correspondent writes, "you say that a diary of Romney's sold in London recently showed that his prices for portraits ranged from \$6 to \$500, and you remark that the 'Portrait of a Child' (No. 375) was, perhaps, one of the '\$6 pictures.' Surely you would not estimate the value of an old picture *now* by what the necessities of the artist made him take for it." Surely not. But Romney was never a necessitous artist in the sense, for instance, that Millet was. Such of the productions of his 'prentice days as may have brought only \$6 probably were worth no more. Even when in Italy, he painted very poorly. His "Baiocco" and "An Assassin," notwithstanding his present reputation, were sold in one lot for £5 15s. 6d. at Christie's as recently as last June—at less than \$15 apiece! At the same sale his "Mrs. Billington as Saint Cecilia" brought £945 and a "Dancing Bacchante" £360. In London they do not buy an artist's *name* only, as too many would-be connoisseurs do in America. If a picture is artistically worthless it will not sell well there simply because it is "a real Romney." Even a fair example of this very uneven painter, on the other hand, commands a good price. He produced a few—a very few—actual masterpieces, and these are valued highly. For the portrait "Sensibility" Mr. Henson paid £3045 at Christie's in 1890, and it was resold to Lord Burton, its present owner,

at a considerable advance. It is said that the present Earl of Cathcart refused an offer of 12,000 guineas for the portrait of the Honorable Louisa Cathcart, afterward Countess of Mansfield; but it is easy to understand that he would not part with such an heirloom at any price. To return to my remark about Mr. Hearn's "Romney," I may say that a later examination leads me to believe that it is one of the numberless portraits begun by Romney and directly abandoned. Hence, he would not have sold it even for "six dollars."

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It is a mistake to suppose, because a picture offered for sale in the United States has appeared at one of the many English exhibitions of old masters, that it is necessarily a great or even a genuine example of the painter to whom it was attributed by the owner. For instance, I do not recall any exhibition of the kind held at even The Royal Academy that did not contain examples whose authenticity was questioned by such competent authority as The Athenæum. A few sentences culled from a critique in that able journal, on the recent Winter Exhibition of Old Masters at The Royal Academy, are given below in the first column. In the parallel column is suggested what may be said of the particular pictures referred to should they by chance find their way to the United States:

*The Athenæum Criticism.**Possible American Description.*

"The Queen's Velasquez, 'Don Balthazar Carlos' (No. 111), has been so much affected by time and varnish that it has lost most of its grays and those brilliant reds which originally made it one of the brightest of the portraits of this often painted boy."

VELASQUEZ.—From Queen Victoria's collection. No. 111 of the masterpieces shown at the Winter Exhibition at The Royal Academy, 1895. The Athenæum referred especially to the "grays and brilliant reds" of this exquisite painting.

"The Marquis of Bristol's 'Don B. Carlos' (No. 101) lacks the brilliance, freedom, and limpidity of the other portrait, and seems to us more like a Del Mazo than a Velasquez."

VELASQUEZ.—From the Marquis of Bristol's collection. No. 101 of the masterpieces shown at the Winter Exhibition at The Royal Academy, 1895. Compared by The Athenæum with Queen Victoria's Velasquez of the same title.

"Giovanni Bellini is most inadequately represented by Lord Ashburnham's 'Virgin and Child, with Saints and Donor' (No. 116)."

GIOVANNI BELLINI.—From Lord Ashburnham's collection. No. 116 of the masterpieces shown at the Winter Exhibition at The Royal Academy, 1895.

"Dürer can hardly be credited with Mr. H. R. Corbet's 'St. Francis and St. Catherine' (No. 143)."

DÜRER.—From the collection of H. R. Corbet, Esq., No. 143 of the masterpieces shown at the Winter Exhibition at The Royal Academy, 1895.

"... Nor do we for a moment believe Hans Holbein the elder was capable of anything so bad, crude, and incompetent as this miserable 'Death of the Virgin' (No. 178)."

HANS HOLBEIN.—Collection of H. R. Corbet, Esq., "Death of the Virgin." No. 178 of the masterpieces shown at the Winter Exhibition at The Royal Academy, 1895.

I may add that as yet no letter from either Queen Victoria, Lord Ashburnham, the Marquis of Bristol, or even Mr. Corbet has appeared in print attacking The Athenæum for its opinion about their "old masters."

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THE conspicuousness of the omission by Mr. Partridge, in his unnecessary little book (reviewed on another page), of the names of some of his most distinguished American contemporaries suggests the story of the lady who gave a ball for the purpose of not inviting the Tompkin-Smiths.

MONTAGUE MARKS.

THE excellence of Mr. Leonard Ochtman's paintings shown at the Avery galleries cannot be said to have surprised anybody, for the artist had already won a place in the first rank of living American landscape painters. But that he has not ceased to make progress was shown by his "Fresh Pastures," with its clever foreground study, his "View from Great Hill" of a picturesque bit of road winding around a rocky point, and his vigorous water-color studies of fields gray with hoarfrost and early moonrise over hills covered with snow.

WHEN Mr. Yerkes withdrew to New York, he also withdrew two prizes of \$300 and \$200 which for three years he has offered for the best painting by a resident artist shown at the annual exhibition of the Chicago Society of Artists. At about the same time some prizes formerly given for black and white work were withdrawn, and the recent Black-and-White exhibition closed without any especial mark of honor bestowed. Now, somewhat discouraged, Chicago men note that their city alone among the considerable ones of America has no prizes to artists, no scholarships to students, no fund for purchasing additions to its museum. But the women's clubs are moving in the matter. The Fortnightly proposes a prize of \$100, and The Women's Club and The Arché are both said to be raising funds for the purchase of pictures.

THE SOCIETY OF AMERICAN ARTISTS.

THE agreeable sensation of novelty experienced by the visitor on entering the Society of American Artists' Exhibition was weakened somewhat when one found how many of the seeming innovators were only following in the footsteps of more or less celebrated foreign artists. Miss Cecilia Beaux has caught something of Zorn's broad and vigorous manner; Mr. Otto Bacher has tried to see a New York candy shop à la Raffaelli; Mr. Frederick Kost has "A Brookhaven Farm," which repeats Cazin from the tints of the sky, to the form of the haystack; Mr. Reynolds Beal's "Rabbit Hunter" recalls Lilienthal's "Poacher;" Mr. Robinson's "On the Cliff" is a subdued echo of Besnard. Then there is the noble phalanx of Impressionists, or Luminarists, whichever title suits them, who, with Mr. Claude Monet, seem to take for their motto the creative fiat, "Let there be light!" But full allowance made for what has been derived from others, the original impression remains. The artists represented are at least in the movement. They are not sunk up to their



MARIE DE MEDICI. BY FRANS POURBUS.

REPRODUCED DIRECTLY FROM THE PAINTING NOW ON EXHIBITION AT THE AMERICAN ART GALLERIES, NEW YORK.

eyes in bitumen and established conventions. And it is only justice to add that in most cases the personal element is even more conspicuous than that which has been borrowed. Miss Beaux's charming "Portrait Sketch" of a little girl, for instance, owes to Zorn little more than a certain stimulus; and of Mr. Robinson it may be said that he has only been encouraged by Besnard to paint this red moonlight on the fluttering white dresses, and that he might have painted it in any case.

An English critic, the paradoxical Mr. Moore, pretends that the discovery of a new way of handling paint does more for art than any improvement in the character of the artist's subjects. The point is really to keep from falling into a rut, from coming to ignore any class of facts habitually, and a new way of doing things may serve in that way as well as a new subject. When a man takes to using oils as though he were sketching in pastels or to painting willow leaves with a touch that recalls certain recent embroideries, his little technical novelty may enable him to see and represent some new truth of nature. Mr. Philip Hals's "Under the Willows" is the example that we have in mind. There are some peculiarities of willow foliage in sunlight that we do not remember to have seen so well rendered before. The white dresses of the ladies in this and in Mary Brewster Hazelton's "Summer" have too much color in the reflections, but time will remedy that. Mr. E. H. Barnard's "Just before Sunset, Shelter Island" is a good example of the sort of subjects to which the new methods best apply, every wave and twig and

tuft of herbage throwing its separate shadow; and the same may be said in a less degree of the downright sunlight in Mr. Childe Hassam's "Midsummer Girl" and "Plaza Centrale and Fort Cabenas, Havana," the latter of which has been awarded the Webb prize of \$300.

The more important prize from the Shaw Fund for a painting in oils with figures has gone to Mr. W. M. Chase for his "A Friendly Call," an extremely clever painting of a studio interior with two figures. The figures are well done, but are of no great importance in the composition, in which they count for almost less than the embroidered cushions and the tall mirror which reflects with just the proper lowering of tone the opposite side of the room. "My House at Shinnecock" is another interior of really miraculous cleverness, but could not be awarded the prize because it is in pastels. The room is a large living room on the ground floor, with a glimpse through an open trap-door of an upper story window shaded against the sun by a crimson curtain. This spot of intense red is echoed by a red chair in the shady room beneath, where children are playing on the floor, and a Christmas tree in a blue Japanese vase is placed where its dark green makes an effective contrast with the red curtain. The texture of wood, stuffs, porcelain, and other materials is imitated so exactly that one might suppose, at a little distance, that he had before him the result of several weeks' careful labor; but the work could not be more simple—the ground is barely covered, and in some places not covered at all. Mr. Chase is in great force in the exhibition, contributing a dozen pictures. A portrait group, "Two of My Children" at play, is, all things considered, the best figure piece in the show, and "The Old Road to the Sea," through parched meadows, one of the best landscapes.

Mr. J. Alden Weir's "An Autumn Stroll" it is said missed the Shaw Fund prize by only one vote. It is a fine life-size portrait group of a mother and child standing under a tree in an open glade, surrounded by masses of brown and russet foliage. There is in it a wilful flatness about the modelling and a not wholly successful attempt to gain atmospheric depth by scumbling everything all over; but it is a dignified piece of work, nevertheless, and the best of many essays that the artist has made in this direction. In Mr. William Ernest Chapman's "The Orphans" a more moderate use has been made of the scumble and with better effect. It is a group of two young girls in an unfurnished room, whose bare walls and floor and stripped mantel-shelf suggest a domestic tragedy. The color is in keeping with this suggestion, for everything is sober almost to monotony, and the little girls are glum enough to have come out of one of Mr. Hamlin Garland's novels. It is the only sample of the story picture that we have noticed except Mr. I. M. Gauguin's "The Rescue," which is a contrast to it in almost every other respect. A Satyr and a Triton of German rather than classic descent are wrestling for the possession of a mermaid that the wild-man of the woods (turned fisherman) has taken in a net. Mr. Will H. Low's nymph at "The Spring" offers a good study of foreshortening as, prone on the ground, she reaches forward to drink. Mr. Robert Reed's effort in his "Summer" has been to paint in a very high key without wholly sacrificing color or the quality of flesh, and it must be admitted that he has succeeded in a considerable degree. Mr. Kenyon Cox's "Temptation of St. Anthony" is, like these, respectable if taken as a group of studies from the life; but it is an elaborate attempt at picture-making, and in that way must be reckoned a failure. Saint and Devil in the brown semi-obscurity at one side of the cavern hold well together; but the figures, nude and draped, at the other are in a different key of color and not nearly so well painted. Mr. H. O. Walker's "The Enchanted Wood" presents to us once more his usual models, boy and girl, in his usual harmony of gold and gray, so that even while enjoying and admiring, we begin to wonder whether it can be possible that he himself never desires a change. An excellent "Study," by Mr. W. Day Streeter, is of the nearly nude model, seated on a sort of throne covered with red drapery and backed by a narrow rug. The few paintings of religious subjects, not reckoning Mr. Cox's "St. Anthony" among them, are reverent in feeling and fairly well executed. Mr. Ernest L. Major's "Flight into Egypt" is a new variation on the theme so often painted in late years of the evening rest, this time in a weird, rocky landscape, a little light from a smouldering fire in the foreground struggling with the moonlight. Miss Macomber's "Solomon's Song" illustrates the once orthodox, now obsolete in-

interpretation of the book; but the three white-robed figures of the king, the Shulemite, and the hypothetical angel are well drawn, and make an agreeable composition. Among the other figure subjects that deserve mention are Mr. W. H. Hyde's "Katherine," a full-length portrait of a young woman in white; Mr. J. Lambert, Jr.'s, "Study of Back" of an auburn-haired young woman, Mr. Sargent Kendall's "The Yellow Rose," Mr. Robert Reed's "Fleur de Lis," "The Cradle," by Mr. Walter Nettleton and "There was a Little Girl," a mother and child in a hammock on a veranda darkened by bamboo blinds, by Mr. Thomas Shields Clarke.

The landscapes are much more numerous, and we shall be obliged to pass without mention many deserving canvases. Impressionism of one sort or another rules. Mr. Twachtman's pastel sketch of "Niagara" is very loosely drawn and empty of observation. His oil painting of the same title is better, but nowise remarkable. His "Pier in Niagara River," however, is firmly painted and conveys a distinct impression of the place—the embankment, with its long line of trees, the crooked pier head, with its pent house and the force of the water gliding past it. Mr. Twachtman's country place seems to be a regular rendezvous for Impressionists.

It has already been painted by several, and now Mr. Robert Reed adds his testimony to its attractions in his "Twachtman's Valley at Sunset." The place is a shallow glen with a little stream running through it, and Mr. Reed has chosen a view from a height looking straight up the narrow valley, filled with a yellowish haze. Mr. J. H. Niemeyer in his "Mountain Lake" sees more blue in the shadows of foliage than falls to the lot of most people to discover; but, convention for convention, the cobalt shadow is more often nearly right than the warm shadows affected by some of our old-school painters. There is excellent work in Mr. H. C. Dearth's "The Hudson," in Elizabeth Reynolds's "A Bit of Conanicut Island," a small rocky promontory, and a stretch of pale blue, breezy sea, in Mr. E. C. Tarbell's "September Sunshine" on pine trees bordering a red, sandy road, in Mr. E. M. Taber's "Early Spring in Vermont," with snow wreaths lying among the rocks, and in Mr. Henry Mosler's charming little study, "Morning, Venice." Mr. Allen B. Tallcott's "Summer in the Hill Country of Provence," with its limestone rocks and bronzed foliage, gives evidence of careful study. The same may be said of Mr. Chase's large landscape, with its superbly painted sky, Mr. George H. Clements's "Gloucester Harbor," and Mr. F. H. Tompkins's "The Hemlocks." Mr. E. Simmons's "A Heavy Sea" is rather heavily painted. Mr. Ruger Donoho's "Icebound Long Island" shows that one need not journey to Alaska to see very fine Arctic effects.

Of a few paintings of animals, Mr. Frank W. Benson's "Swan Flight," Mr. H. Walker's "A Siesta," pigs taking an after-dinner nap, and Mr. G. H. Mosler's brindled cow "Under the Apple Trees" deserve notice. Mr. Mosler's striking painting has many good qualities of the sort that we admire in Troyon's and Van Marcke's paintings. Of the sculptures exhibited, the most remarkable are Mr. A. Phimister Proctor's statuettes of animals. They are full of life and animal character, his grayhound worrying a bone, his bear cub carrying on a comical investigation of the world about him, his young faun, and sketch of a panther. Miss Bessie Potter has a number of clever full-length female portrait sketches in plaster—a good idea and one that should be carried farther. A small "Modern Sphinx," by Rodin, is shown; a "Boy" designed by Mr. Philip Martiny for our comic contemporary, "Life;" an equestrian statuette of General Sherman, by Mr. Edward Clark Potter; a small relief, "Life and Death," by Mr. E. Carle Tefft, and a statuette of "A Fallen Brave," by Mr. John Gutzon Borghem.

MISS MARY CASSATT, one of the best known of living women painters, though a native of Philadelphia has been a resident of Paris for the last fourteen years; and though she has been deeply influenced by Manet and Degas, has developed a highly personal manner of her own. At the exhibition of her works at the Durand-Ruel Galleries on Fifth Avenue, Manet's influence was most strikingly shown in "La Loge," a portrait of a lady in her box at the opera, low in tone and broadly but sympathetically handled. Another portrait, "Enfant et Chien," bears a more superficial resemblance to Manet's work, and a "Scène Espagnole, Seville," two pretty girls flirting with a cavalier in a balcony, is much of the same character. These three works were painted between

1873 and 1886. In more recent works, such as "Les Canotiers," a woman and child in a yellow boat on a very blue lake, with a boatman attired in indigo, Manet's influence is again apparent in the broad and firm touch and the excellent sense of construction displayed. But quite a series of paintings show a morbidez of color and a leaning to a treatment for effect more likely to have been learned from Degas and the later Impressionists. Of these are the charming "Femme à l'éventail," painted in 1878, and two portrait groups, "Nourrice et Enfant" and "Au Théâtre," painted probably at about the same date. That the Japanese color-print has attracted Miss Cassatt's notice there is evidence in the charming series of dry points, which next to Whistler's paintings are the most distinguished work visibly affected by Japanese art. The subjects are her usual scenes of home life and portraits, drawn with a free and pure outline and colored with a few flat tints printed from separate blocks or plates. We do not hesitate to say that these prints will be reckoned among the most artistic of the century. In a few of her recent oil paintings a very flat modelling, bright color, and a firm, precise outline produce an effect now Japanese, now more closely approaching the manner of the Italian pre-Raphaelite painters. A "Jeune Femme cueillant un Fruit," a garden scene with two figures, and "La Toilette d'Enfant," are of this sort. In the latter, the mother's striped wrapper, pink, green, and white, is painted as frankly as it would be by Botticelli, but there is no sense of crudity in the tones. We have thought that it would be of interest to point out Miss Cassatt's affiliations. It would be difficult if not impossible to give an adequate account of the individual charm of her work, which, nevertheless, is most striking. In other words, it is easy to class Miss Cassatt among the Impressionists, but not so easy to determine her proper place among them, except to say that it is an important one.

THE NATIONAL ACADEMY OF DESIGN.

OLD school and new school strive which shall capture the visitor's attention at the present exhibition at the Academy. Each presents very good work, as well as the usual large proportion of bad work; and as fair an opportunity to compare present tendencies with those that have become nearly exhausted is not likely to occur again. We will try, in taking advantage of it, to do justice to the aims and methods of the older men and to avoid making comparisons that might be odious.

But we must first say that what we mean by the old school is not quite what would be meant by that term ten or a dozen years ago. The painters who were then old are now dead or entirely out of the race, and belong to the historian of art, not to the chronicler of current events. Their influence, even, is hardly any longer appreciable, except in landscape. There are a few highly wrought "cabinet" figure pieces; but the only one worthy of special remark, Mr. Harry C. Watrous's "The Widow's Mite," recalls old times less by the painting, which is fairly up to date, than by the punning title—for the subject is a *rich* young widow with a "mite" of a baby. Of the ancient Hudson River landscape school, Mr. J. F. Cropsey's "Under the Palisades in October" is the only considerable example. Every one else affiliated with the school (and what American landscape painter is not?) has moved on, slowly or precipitately, toward the light; and the same may be said of the figure painters; Mr. J. G. Brown's "The Gang," for instance, while equal to any of his earlier efforts in delineating the life of street boys, is more broadly painted. But we may now distinguish those who cling to the academical traditions of Paris or of Munich from those who are manifestly affected by the "plein air" movement, and by Impressionism by the convenient monosyllables "old" and "new." The world moves, even the painter's world, and what is the height of novelty to-day will, doubtless, be an old story ten years from now.

Let us first take a look at the works of those painters, trained in Germany, who initiated the revolt against the painstaking but rather dull methods of the oldset, whose names are henceforth to be found not in catalogues, but in collections of artists' biographies. Mr. Henry Mosler's "Last Moments" is a remarkably good example; and one may almost fancy the subject chosen with special reference to the dying out of a school which certainly gave a great impulse to American art. The Munich men, as some of us remember, fought for the study of relations, and consequently for broad

treatment, as opposed to the study of detail and elaborate finish for the sake of finish. The scene in "Last Moments" is a large, old-fashioned German living-room. The lattice window is open on a pleasant, home-like landscape, and by it two physicians are consulting over the medicine bottles with which the table is strown. In his armchair, opposite the window, the master of the house is dying, and his relatives seek to comfort him, or turn away to hide their grief. The sentiment is unaffected and unforced, the drawing is sound, the treatment large and simple, and every figure and accessory has and holds its place; but the key of color is so low as to be almost monochromatic. In Mr. Louis Moeller's "Bluffing," a party of New York shopkeepers at cards, the low key may be accounted for by the dim light; but in Mr. Mosler's picture it is plainly a matter of choice, for, if the light is dim, the shadows are so much the darker, and it is plain that the artist meant to represent a well-lit room on a bright, clear day. The only reason for adhering to a low key of color in such a case is that it makes it easier to attain harmony; but there is no harmony, or even tone, to speak of; the picture is not discordant, and that is all. This point becomes very evident if the picture is compared with Mr. Thomas Hovenden's "Jerusalem the Golden," a young couple listening by lamplight to the hymn sung by a friend who accompanies herself upon the piano. There is in this case a double reason for the lowering of the tone; it is required by the nature of the subject, and it results in a very beautiful color harmony. It is only proper to add, however, that Mr. Mosler, in a little sketch, "Morning in Venice," with a distant view of the Church of the Salute in the American Artists' show, shows himself able to assimilate all the good qualities of the Impressionists; the sketch is brilliant and yet full of color; it has unity, balance, and a sort of easy grace in the handling, which is neither labored nor slovenly. It is, in short, a capital little picture, though probably done within an hour.

On one point there is much to be said for the Munich school, in that it demands a sense of the construction of the objects painted, while the French school concerns itself almost entirely with the outer aspect of things. We by no means believe that the last battle has been fought on this question. It is true that the German sense of construction very often results in pictures that appear to have been painted from the puppets in a show window; but there is a rational interest in the understanding of the figure displayed by an artist trained in the Munich methods that is commonly lacking in French academical work. Mr. Walter Shirlaw's "Swans" is a case in point. It is a small canvas, of which the foreground is occupied by a marble basin, in which a pair of swans are floating; a young woman seated on the edge of the basin is playing with one of them before or after her bath; the distance is a twilight landscape of wood and meadow. If exception may be taken to the outlines, which might be more graceful, and to the values, which are not absolutely correct, still the work is more *explanatory* of form than an equally good bit of modern French work would be. More meaning is put into the handling, which follows the contours of muscles, wings, drapery, and stone-work, and so lead the spectator to imagine what is not shown, and make up in a degree for what is lacking in the values.

Of the French academical style there are many good examples, over whose merits as a class we need not linger. Mr. Herbert Denman's "Fountain in Arcadia," with three young women disrobing about a marble fountain in a leafy nook by the roadway, is a characteristic example, and Mr. R. V. V. Sewell's "Bacchantes," dancing down a grassy valley on both sides of a little stream, is another. Both artists are plainly occupied solely with what meets the eye, not, like Mr. Shirlaw, in part with what one may know to be there, but does not see. Something of the modern preoccupation with states of atmosphere and passing effects of light may be seen in Mr. Louis P. Dessar's "Departure of Fishermen, Early Morning," a large painting of French fishing folk kneeling about a village cross while the boats are making ready to put to sea, in which the effect of mingled twilight and candlelight, so often repeated by Jules Breton and his followers, is very happily introduced.

The new men—and women—occupy fully half of the wall space, and with honor. Some of them are better represented than at the show of the Society of American Artists. Mr. Henry O. Walker's "A Morning Vision" is a much better example of his subdued and delicate manner than his "Enchanted Wood" at the other exhibi-

bition. It is the traditional Madonna and Child, with angels, but with American types of face and figure and placed in an American garden scene. We presume that the criticisms directed against certain other modernizations of well-known religious themes, on the score of irreverence—often, it must be said, with justice—led him to invent his non-committal title; but no sound religious feeling could be offended by a picture as delicate and graceful as this. Miss Macomber's "Faith, Hope, and Love," though much more conventional, is also marked by genuine feeling; and we dare say that no one will object to Mrs. Edith Mitchell Prellwitz's "Legend," though the fairy vision rising in front of the cross before the dazed eyes of the knight and the rustic

RECENT PRIZE AWARDS FOR PAINTINGS.

In our review of the present exhibition at The National Academy of Design, we have purposely refrained from mentioning the prizes in order to deal more at large with the subject here. The uncertainty of the awards not only at The Academy, but also at the exhibitions of The Society of American Artists, has become, we may say, a matter of general comment, and there are many artists who would like to know what rules if any guide the committees. They certainly do not go by the rule of contraries, for occasionally there is much to be said in favor of their choice. Thus the Thomas B. Clarke prize of \$300 for "the best American figure composition

Two pictures have been bought for this sum, to become the property of the club—Mr. Will H. Low's "My Lady," whose interest is mainly in its title, and Mr. Shirlaw's "Hillside with Sheep," a very poor example of the painter. It is no injustice, considering the known ability of the artists, to call these two pictures pot-boilers, and it seems to us a strange way "to encourage American painters," to buy what are probably the worst available specimens of their work. For the same sum might have been had Mr. Shirlaw's "Swans," a painting of notable merit, and Mr. R. M. Shurtleff's "Edge of the Woods" and Mr. Lungren's "The Trail of the High Place," two excellent landscape studies; or Miss Annie B. Shepley's "Wild Rose," Mr. Charles L. Hinton's "Convalescent,"



"THE HERMIT." PEN-DRAWING BY VIERGE (SIZE OF THE ORIGINAL). IN THE KEPPEL EXHIBITION.

(REPRODUCED BY THE COURTESY OF MR. AUGUST F. JACCACI.)

in the forest may suggest that the wonderful legends of the middle ages had an origin not wholly Christian. In landscape, Mr. Twachtman shows a delicate snow scene, "From My Window," and Mr. J. Alden Weir is wholly himself in his "Cutting Ice;" Mr. G. M. Smillie, Mr. R. M. Shurtleff, Mr. W. L. Picknell, Mr. A. C. Howland, Mr. M. N. Hyneman, are all well represented. Professor Eakins has a life-size, full-length portrait of McClure Hamilton, the painter, strongly composed, but muddy in color, and a disagreeably realistic one of a yelling prima-donna. Between them hangs the magnificent cattle-piece, "The Vagabonds," by Mr. William H. Howe. We would like to dwell on the charming "Allegory," by Mr. Frank Fowler, "Una and the Lion," by F. S. Church—one of his best examples—and other interesting canvases which we may not even name.

Painted in the United States by an American citizen, without limitation of age," has this year gone to Mr. Henry O. Walker for his "Morning Vision," a painting which has so many excellencies that few will question the justice of the decision. The Norman W. Dodge prize of the same amount, for "the best picture painted in the United States by a woman," might have been worse bestowed than on Mrs. E. M. Prellwitz's "Legend," but here there is room for doubt whether it might not have been disposed of better, for among the pictures in competition were Miss Macomber's "Faith, Hope, and Love," and Miss Esther Baldwin's "On the Piazza," the first of which was manifestly better in drawing, and the second in several points of technique. And there is no doubt that a better choice might have been made in disposing of the Lotos Club Fund of \$1000.

and Mr. August Franzen's "Evicted," three figure pieces of genuine feeling and power, together with Mr. Twachtman's exquisite snow scene, "From My Window," and Mr. Frazier's pastel, "Brittany Peasant;" or Mr. Douglas Volk's "Little Maid in White," Mr. Joe Evans's "Apple-trees at Ashfield," Mr. Kenneth Frazier's "Bretonne en Deuil," Mr. Samuel Colman's "Marfil, Mexico," and Mr. Thomas B. Allen's "Mountain Laurel"—pictures representing various tendencies in art, it is true, but each excellent in its way and creditable to the painter. Of the three Hallgarten prizes at The Academy, the first, of \$300, was awarded to Mr. George Barse, Jr., for his very commonplace picture, "A Tribute to Satyr," while the smaller prizes of \$200 and \$100 respectively were much better bestowed on Mr. C. C. Curran's "The Enchanted Shore" and Mr. Francis Day's "Patience."

WATER-COLORS AND PASTELS IN CHICAGO.

THE Annual Water-Color, or, as they call it this year, the Annual Water-Color and Pastel Exhibition, opened at the Art Institute of Chicago on April 12th. The importance rather than the number of contributions in pastel justified the change in nomenclature. There are less than a hundred pastels in a collection of nearly four hundred paintings; but they include notable works by Edwin A. Abbey, Childe Hassam, F. H. Lungren, E. S. Hamilton, and Frank Reaugh. Mr. Reaugh is a "cowboy artist"—which does not mean that he has not had a pretty good academic training; he is a recent discovery of that active body, the Central Art Association. He sends seven small paintings, of which one or two incline to the common fault of pastel work—prettiness; but most are straightforward transcripts of life on the plains, with color that is refined and subtle rather than strong and brilliant. "In the Rain" leaves one in no doubt as to wetness; the huddled herds and the yellow oilskins of the herders are adequately expressed without being over-expressed. "The Round Up" is even more strongly dealt with, and seeing how fine a motif is the far-stretching plain, with its mosaic sea of cattle, one wonders that it has not been attempted before. Lungren's subjects also are entirely American. Arizona's desolate plains are his chosen field. Sagebrush and sand, swept by "The Wind from the Desert," or mellowed by "Moonlight," or veiled in the solemn blue mists of night, that "has a thousand eyes"—he shows them always with force and feeling. "Forty Winks," a tired cowboy dozing on his horse, is in a clear, hard, distinct style, less poetic than the others. So is "A Ford of the Rio Grande," where everything silhouettes sharply against a sunset sky. It is a telling scene nevertheless, suggestive of Egypt, with a yellow river winding decoratively through it, and hills that look like pyramids on the farther side. Abbey's water-color,

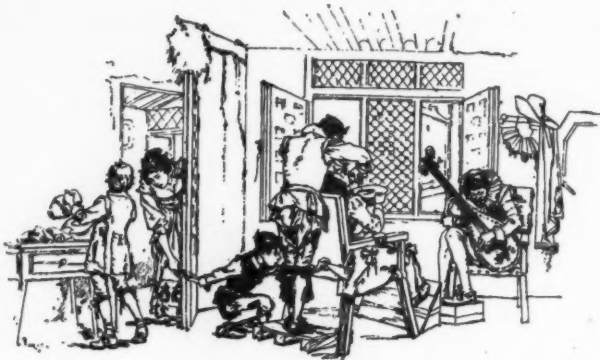
"An Attention," has been shown both in London and New York, and somewhat over-praised in both places. In using the brush, this artist necessarily loses one of his most precious qualities, his graceful and expressive line. In pastels, on the other hand, this is in evidence only less than his inimitable pen-drawings. Two pastels which have never been exhibited before are "Pandora," a tall, gracious creature in flowing draperies, who holds a casket over-small for all humanity's ills, and "Good Friday." This illustrates a curious old English custom of the queen and her ladies creeping to the cross with offerings of eggs and apples. These small objects make a rather disturbed foreground, but the sinuous line of white-coifed women are most felicitously composed. Among the water-colors exhibited, C. A. Platt's fine tranquil

"Ninfa" is one of the most attractive, with its calm sheet of water, its square tower, and its expanse of plain. Melville Dewey has some green sheep "Under the Greenwood Tree," pleasing in spite of their impossible color; Albert Herter has a singularly beautiful small figure of the martyr, "St. Alexis," dying of blossoming thorns in aromatic pain. W. L. Palmer and Bruce Crane have characteristic studies of snow; J. G. Brown, the usual street boy and dog—"Brace Up," it is called. A pretty experiment was tried by L. C. Earle in "Phases of Na-

ture; View from my Studio Window," repeated under various conditions of weather and season. Among local artists, William Wendt's happy and truthful "Midsummer" should be mentioned and J. H. Vanderpoel's "Girl Reading," a small but broadly treated pastel.

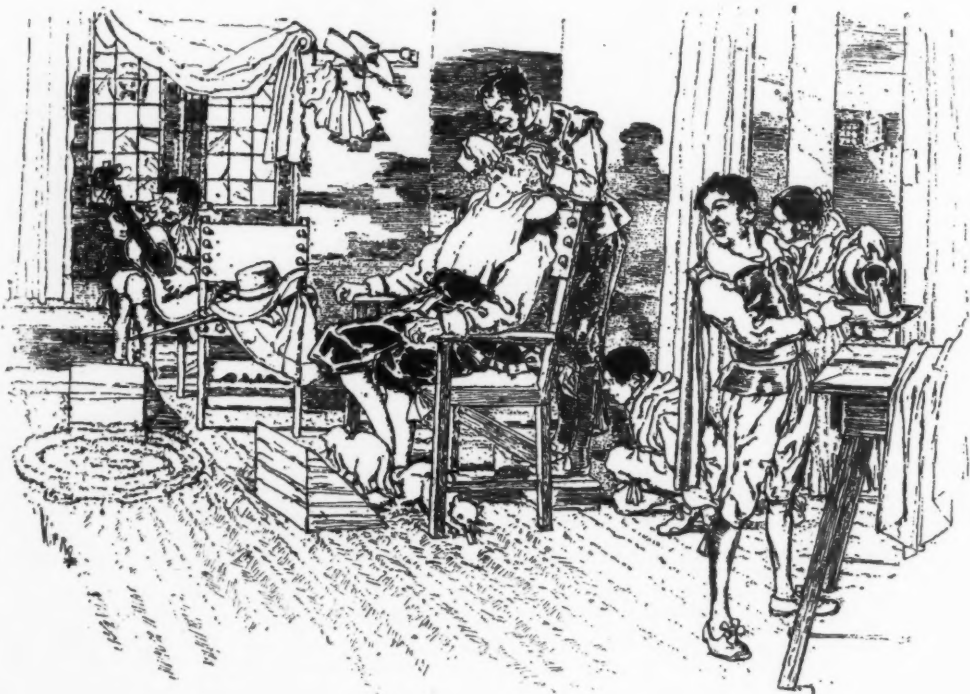
MODERN ITALIAN PAINTING.

THE art of the painters of modern Italy, in spite of the rather general opinion to the contrary in this



ORIGINAL DESIGN BY VIERGE FOR "THE BARBER SHOP,"
AS IT APPEARED IN THE SMALL EDITION OF "PABLO DE SEGOVIA."

country, has many very clever exponents, both in oil and in water-colors. No one had taken the trouble to demonstrate this for us by any considerable exhibition of their pictures until quite recently when we all had an agreeable surprise in the shape of an exhibition of some sixty canvases at the Preyer galleries, 329 Fifth Avenue, including works by G. Belloni, A. Milesi, E. Gola, Zannetti, Brignoli, Rossi, and others. Belloni's huge canvas, "Calma," a seascape of great power, with



THE BARBER SHOP, BY VIERGE, AS PUBLISHED IN THE LARGE EDITION OF "PABLO DE SEGOVIA."

(By permission of Messrs. G. P. Putnam's Sons.)

a single life-size female figure, was the centre of attraction, but his large street scene, "A Rainy Day in Milan," and his splendid Alpine landscape, "The Happy Colony;" Gola's "Peasant Life in Lombardy," with women washing clothes in a small stream in the bottom of a rocky dell; Mrs. S. Browne's charming pastels of women working in the fields; Zannetti's "Canal in Venice" and Rossi's delightful little water-color, "Family Grief," also attracted much attention, and it may be said that the exhibition was a revelation to New Yorkers.

DRAWING FOR REPRODUCTION.

DRAWINGS BY DANIEL VIERGE AT KEPPEL'S.

VIERGE doubtless was the first to bring great talent to the solution of the new problems involved in drawing for "process" engraving and the rapid steam printing. "Le Monde Illustré," for which he began to work after the Franco-Prussian war, was printed on cheap paper of much poorer quality than that used for "La Vie Moderne," for which most of his later newspaper illustrations have been done. His task in discovering a technique that might be relied upon to give good artistic results was so much the harder. He found himself reduced to pure outline for the lights, parallel-lined tints for the shadow, and spots of black for color and effect, and it is wonderful what results he has attained with these simple means. Occasionally he has used cross-hatching with great skill and feeling, but it is not characteristic of his method. Thus, the sleeve of the monk's robe in our illustration (taken from an unpublished drawing in the exhibition, obligingly placed at our disposal by the owner, Mr. Jaccaci), though an excellent bit of work of its kind, is not so much in Vierge's style as the shading of the hood and of the head, neck, and body of the donkey. Observe how the animal's anatomy and the condition of its coat, unacquainted with the currycomb, are rendered by these apparently careless masses of shade. In the original the work is of great refinement, but the process has coarsened the lines, exaggerated the strength of the

darker markings, and lost the more delicate gradations. The impossibility of doing justice to the work on the reduced scale determined upon for the book ("Don Pablo de Segovia") for which the drawing spoken of was intended was probably what decided the artist to abandon it and make another design, more picturesque and simpler, but, as pen-work, not quite so interesting. The parallel-lined shade is best for process work, and especially for ordinary printing on poor paper, for the lines

do not so easily become clogged with ink as does minute cross-hatching. The illustration actually used was therefore in a more suitable style than the first design; and a comparison of the two will help to show how Vierge's characteristic style was evolved by close attention to the necessities of his work. The pains taken by him in this way have brought their reward; for that the process renders much more of Vierge than the wood-engraver is patent to any one who will compare his drawings engraved for Michelet's "History of France" with the illustrations in "Don Pablo de Segovia." In the former, illustrated with woodcuts, the tints and shadows are distressingly tame and mechanical, and Vierge appears only in the spirited little figures of the processions, battles, and crowded compositions. In "Don Pablo" every touch shows

character, though usually the more delicate work is lost.

The scene in the barber shop as here presented, from an unpublished drawing, offers a most valuable study in the use of pure outline. Remark the knowing introduction of detail wherever it may serve to define the nature of an object or to give a suggestion of color—the nail heads on the chair, the braid on the man's hat, the tie of his shoe. Take out the nail heads, the chair will not define itself nearly so well. Remark how carefully the perspective of the whole interior has been in-

licated—the chairs, foot-rest, shelf, and door at different angles to one another. The pencil outline has been partly rubbed out preparatory to the pen-work, which was not carried to a completion; hence certain details are lacking, as the feet of the man with the mandolin at the end of the room. As published, the two principal figures are relieved by a mass of shading, useful to distinguish them on the small scale to which the drawing has been reduced in the book, but as we give it nearly full size, the original sketch makes a better composition. The small block from the first edition, it will be observed, shows quite another composition, though introducing some of the same figures from another point of view.

Vierge built up his reputation mainly by newspaper work, sketching the new plays at the theatres, carnival scenes, funerals, battle pictures, any work that offered. Everything he saw, apparently, suggested to him an arrangement of lines and a novel effect to be obtained by

him; but he is now again able to work with all his old power and with almost his old freedom.

His usual scheme is to get some telling bits of dark local color near the centre of his composition, to surround them with pale, luminous shadows, and vignette the subject off into more or less broken outline. In the barber's shop drawing the barber's black hair and his customer's breeches give the vigorous touches of local color in the centre, and in the finished drawing they are supported by shading, nowhere carried to the limits of the design. The scheme is simplicity itself; but it requires very great knowledge of form to obtain the results from it that Vierge obtains. Continual practice is the only way to gain this knowledge. Very often the impression of local color is gained by elaboration of detail; thus a whitewashed wall in sunlight will be left almost blank while the tiled roof above it will have every tile indicated. Detail is also used to give richness and,

selection, for the month, of the "American Wood-Engravers" series. His smaller blocks, which in technique are more in the way of the American new school, are a brilliant little portrait of the late George Fuller, and a bit of landscape from nature, not so successful. "The Corn-Gatherers," from his own painting, reproduced by process, one might think would have been a promising subject for his burin. The most interesting of the illustrations of the April number—at least, technically considered—are the half-a-dozen full-page designs by Henry McCarter accompanying "An Easter Hymn," by Thomas Blackburn; they are exquisitely decorative, but too evidently reminiscent of Puvis de Chavannes. The fact that one looks in vain for the name of the engraver of these, both in the index and on the plates themselves, suggests the possibility that they are not engraved at all, but have been produced directly from pen drawings; the borders evidently have been made



VIERGE'S ORIGINAL DRAWING FOR THE ILLUSTRATION (IN "PABLO DE SEGOVIA") SHOWN ON THE OPPOSITE PAGE.

distributing his few tones of gray and spots of black. In his earliest work he showed considerable power of representing action, and no one has so truly rendered the peculiar Spanish gait and sway of the body. He began by helping his father, who was a clever and conscientious but not very brilliant draughtsman of architectural subjects; went to Paris just before the outbreak of the war with Germany; made innumerable sketches of the siege and of the Commune, and has earned fame by taking advantage of such opportunities as came in his way as newspaper and book illustrator. A better example could hardly be found of the fact that any opening will answer for him who knows how to take advantage of it. He became paralyzed about 1882, losing the use of his right hand. The disease also impaired his memory, and he was obliged to learn to draw with his left hand and almost with as much difficulty as when he had first begun to learn when a child. This may account for the existence of a quantity of inferior drawings by

therefore, importance to certain parts of a composition. For example, a composition in which some slight indications of trees appear in the background is found to lack balance, which is given by carefully making out the foliage of one or two of the trees as orange trees. But every drawing of his is full of hints for the young illustrator, who, even if he has been unable to attend Mr. Keppel's exhibition or to obtain a copy of his beautifully printed catalogue may turn for further examples of Vierge's work to those given in *The Art Amateur* at a time when his name was only beginning to be known.

ERNEST KNAUFFT.

THE student of illustration can learn much by a careful perusal of Scribner's for April, in which wood-engraving and the reproductive processes are presented in contrast separately, as well as in combination. Beginning with pure line engraving, one finds the frontispiece an admirable block by W. B. Closson, who is the

from wash work by the "half-tone" process, although they are so perfectly combined with the designs themselves that no points of juncture are visible. A closer scrutiny, however, convinces one that either the work must have been engraved upon wood, or that the process man's soft metal plate has received so much burin work in the finishing as to have virtually converted it into an engraving. I incline to the former theory. However this may be, the result is admirably harmonious, and Mr. August F. Jaccaci, the art editor, is to be congratulated upon this among many other recent successes. The printing of the number is remarkably good. It is amazing, for instance, that such a delicate woodcut as Mr. Butler's "Prince Charles Stuart," taking its chance amid the type matter, should yield such perfect impressions, and it is also to be noted that the color of the full-page half-tone reproductions, after originals by Albert Lynch, E. A. Abbey, and others, is as carefully graduated as if each impression had been taken by hand. M. M.

FLOWERS IN PEN-AND-INK.

VIII.—FERNS AND THEIR ALLIES.



STRICTLY speaking, the subject of "Ferns and their Allies" can hardly be classed under the general title which has headed these papers. Yet many of the remarks which would apply to the treatment in pen-and-ink of flowering plants may be of use for these; and it has been thought that the readers of these informal talks will not be critical in the matter, since many mosses and ferns,

though flowerless, are, very often, as beautiful as their blossoming companions.

Much time may profitably be spent in the study of these silent inhabitants of the woods. In mosses alone may be found an unlimited fund of interest, offering to the designer many beautiful forms for his craft. There is a moss generally found on wet rocks (properly a scale moss, "*Marchantia*"), which, if simply copied upon a plate by the skilful china painter, so as to cover the surface completely, as the moss covers the rock, would be a pleasure for the eye to see. Such a design could hardly be furnished in line, since it is the depth and accuracy of color which make its chief charm—one of many reasons why china decorators should always be able to do their own designing and drawing.

The feather moss, too, furnishes a charming subject for decoration, and is of many species. Its tones of brilliant green, shading often into warm bronze, must appeal to all lovers of color, while to the worker in pen-and-ink there is not less pleasure in following its beauty of line and curve.

There are no members of the fern family, however cultivated, that are more interesting than our native ones, and to these I would call the especial attention of designers and illustrators. In whatever direction we may look for inspiration among the ferns, there are avenues of beauty, from the little ebony spleenwort, growing, like a wide-awake baby, very straight and independent in its rocky crevice or on a roadside bank, to the majestic *Osmunda*, whose fronds even in infancy have something of the dignified and kingly air which characterizes the plant throughout its growth. The Christmas fern (one of the commonest of our native varieties), like the *Osmunda*, gives rare opportunities for large decorative designs; and in the fronds of the lady fern there is a dainty grace that fully justifies the poet's well-known line:

"Beauty is its own excuse for being."

And so we shall find it through the entire series of our native ferns; but the great charm in copying them lies in absolute fidelity to nature. When the fern is before you for study, do not begin by pulling off a little dried stalk here or a half withered frond there; but rather seize upon such imperfections, being sure that you will have a result all the more attractive by being true to life. We make, indeed, a great mistake when we imagine that any drawing of a plant must give only perfect flowers and leaves. The object in drawing it at all is to recall to the observer the plant as it is in nature; and certainly it is the exception to find plants of any kind rigidly perfect in branch, flower, and leaf.

The graceful lines in some members of the palm family may be utilized in working among those plants, whose leaves are their chief attraction. In making a design from such a plant, it may be treated either in a sketchy way, considering the form alone, or may be elaborated, maintaining the color values; but in either case it is good practice to turn from the study of some tiny object, like our so-called English maiden-hair (which, by the way, is quite unlike the true maiden-hair), and work awhile on the large, flowing lines of the palm. Whatever treatment is given, it must be bold, clear, and strong; we shall find that the lines must take the direction of the leaf, and must be simple and few to express the texture. After practice in such a manner, it is easier to return with renewed interest to the more minute forms of growth.

So far as the execution of these drawings is concerned, the student has had, we hope, by this time sufficient



OPENING FRONDS OF THE POLYPODY. (ACTUAL SIZE OF THE ORIGINAL DRAWING.)

practice to decide for himself whether the subject appeals to him literally or decoratively. Before undertaking anything in a decorative line, however, it is always well to make a few studies with great accuracy, that there may be familiarity with the forms which are to be applied. Use your pen vigorously and freely, interpreting in your own way what you see, trying, too, to avoid the thought of what others are going to think of your work. Such a thought is always hampering and I believe is especially weakening to pen work.

Get your effect at first, if possible; if you are confused or discouraged over a part of your drawing, leave that part at once, and return to it after working at some other portion. Watch the habits of your plants closely, and draw them exactly as they grow, not as you think they ought to grow. Work of this kind is simply work done for study, and it is needful, above all things, that we know how to draw before we can use the artistic privilege of knowing how *not* to draw.



STUDY OF A FOREIGN FERN. PEN DRAWING (SLIGHTLY REDUCED) BY E. M. HALLOWELL.

Mention has been made before in these pages of the difference between pen drawing and pen work for illustration, and such allusions need a word of explanation



THE POLYPODY. (ACTUAL SIZE OF THE ORIGINAL DRAWING.)

here. A student may acquire a certain facility with the pen, difficult medium as it is, may learn to copy nature closely, and will at once begin to look toward illustrating as his future means of livelihood. Another may be unable to express half of the mind's ideas on paper with the pen, and yet be full of a decorative or pictorial instinct, which leads to constant experiments, crude and unformed perhaps, but the result of a genuine love for the work. Of two such students, if the latter will give his mind to serious study, it is more than likely that success awaits him; while the former, who has learned what pen drawing means, must learn by experience that there is far more in the art of illustration than the making of lines. All such work as this we have been pursuing is necessary, yet it is but the introduction to illustrative work.

Unless, therefore, the student has a sincere love for the work, far above any consideration of what it shall bring him, unless it is really the most beautiful work in the world to him, he may well hesitate before entering the field of illustration. For those, however, in whom this love exists there is no school for criticism like the school of actual work. Send your work forth into the world, and if it is good enough and original enough, it will eventually be accepted and published. Then and only then can you learn what it would have been better to do or leave undone to improve that work; and in such training you will but share the experience through which all the great illustrators of to-day have passed.

As you continue your work, above all things be interested yourselves; only so can you interest others. One of the chief objects of illustrative work is to interest and, if possible, be helpful to those who see it; therefore never allow a drawing to leave your hands when you know that you could by redrawing it make it more attractive or more truthful. Do your best always; some one will see and enjoy it.

The subject we have been considering through these months is one of great beauty and usefulness, and as we look at the "flower in the crannied wall," and consider the wonders of its structure and habits of growth, we may reverently feel it a privilege to devote much time to the study of these wonders; remembering:

"Little flower, if I could understand
What you are, root and all,
all, and all in all,
I should know what God
and man is."

E. M. HALLOWELL.

FIGURE PAINTING.

V.—THE "LIKENESS"—EXPRESSION.

THAT distinctive attribute of the portrait painter, which sets him apart, we may say, from the ordinary painter of "figures" (so called), is a natural gift, which none can acquire, no matter how thorough his art training may be nor how great the amount of his technical skill; for this quality, which is rare indeed, is the power to secure a likeness.

Now the word "likeness" should mean here something more than a merely accurate reproduction of form and feature; this may constitute a resemblance of the outer man, which is valuable in establishing his identity; but any good photographer can give us as much. From the portrait painter we look for a likeness which shall go far beyond this—one which shall give not only a strict account of those necessary items "form, feature, and color," but shall use these simply as a foundation upon which to build up such a portrayal of the character and bearing of an individual as may be familiar to all who know him. This familiarity must furthermore assume an aspect which shall be at the same time pleasing and dignified, and in regard to this there is much to be said.



ENGLISH MAIDENHAIR
FERN. (ACTUAL SIZE OF
THE ORIGINAL DRAWING.)

The recent portrait exhibitions have given us extended opportunities for study in this direction, such as have perhaps never occurred before, and some of the lessons to be learned there were most valuable. One profited by the faults of some painters in learning what to avoid, almost as much as by admiring the merits exhibited in others. Among the many beautiful arrangements of color and composition (and to some of these we shall refer later) there were two portraits which especially attracted my attention, and which I mention here in illustration of our topic. Hanging among a number of others, these pictures presented nothing remarkable either in coloring or composition, and yet both produced such a peculiarly disagreeable impression upon the observer, that one instinctively turned away to seek a pleasanter subject. Curiosity prompted the writer to conquer this feeling of aversion, and return again to study these canvases closely, in order to discover the cause of this peculiar influence, also to investigate the methods of the painter in producing such an effect; and this is what a careful examination showed. One portrait represented a man, the other, a woman, not resembling each other in the least nor with any indication of relationship; they were not even placed side by side, though on the same wall. There

was no particular mannerism—in fact, nothing to suggest that they were painted by the same artist, yet one felt instinctively that such was the fact; and upon investigation this proved to be the case, although the name revealed by the catalogue was one entirely unfamiliar in the world of art. The woman, a brunette, apparently about middle age, had rather good features and a fine complexion; her figure, a half length, was gracefully posed, showing part of the back and sloping line of one shoulder; over this the head was so turned (and without effort) that the oval of the face in a three-quarter view was seen. The head, well planted upon the column of the throat, was slightly inclined to one side, necessitating an almost imperceptible foreshortening, but the eyes were looking directly *out* of the picture, so that their glance met your own. The mouth was rather large, but refined in form and good in color; and the whole interest of the head was centred here, for the lips were curved in a distinct smile. The effect was peculiar; at first one rather liked the animated expression, but on looking again it lost something of its charm; you felt this good lady was almost lacking in reserve to wear so very amiable a mien in public, looking, meanwhile, full in the face all chance comers. Finally the smile became positively annoying, until one could see nothing else, and felt like holding up a hand over this perpetually beaming countenance, or would even have welcomed an honest frown, in an actual longing for something to straighten out for once these complacent curves.

In the man's portrait the disagreeable impression emanated from the eyes, which were a light clear gray, with large velvety pupils. These were set, perhaps, a little too near together in a rather round, smooth, somewhat colorless face, surmounted by a mass of close-cut, dark hair; the eyebrows, which almost touched the lids, were somewhat lighter in color and not very heavy. There was a straight-lipped mouth and unimportant-looking nose, but these features certainly left no impression on the mind, for one actually saw nothing else but this brilliant, insistent gaze, which met your own so boldly, that you felt angered that this individual should be so confident of compelling admiration. If the woman was tiresome, the man was odious. Upon analyzing these faces, the cause of the disagreeable impression in both cases was at once found to be partly due to a lack of aerial perspective, which caused the faces to appear almost in front of the frames. If the woman had been smiling a little farther away from one, these florid curves would not have been so strongly impressed upon the observer, and if an enveloping atmosphere had softened the brilliant effect of the man's eyes, his very direct gaze would have failed to appear such a very personal attention. The lesson I carried away with me from these pictures was a twofold one, and I have endeavored to pass it on.

One can secure a pleasant expression in a portrait without turning up the corners of the mouth too evidently, though these corners should not be allowed to droop. Every one does not smile with the mouth, nor again do the eyes alone necessarily play an important part, but it is perhaps in the nostrils and the muscles connected with them that the artist finds that controlling influence, which, united with the other features, produces a smile or a sneer. For a frown, we must look principally to the eyebrows and contractile muscles of the forehead.

It is excellent practice to secure an intelligent model with mobile features, and to make studies of various expressions, natural to the human countenance, noting what muscles come into play, and also the change occurring in the form and position of certain features, and also the spaces between them under the influence of dif-

ferent emotions. If the student is willing to devote a reasonable amount of time to these exercises, he will be surprised to find with how much more facility he can secure a good likeness when called upon to execute some commission of importance. Such studies made either in black-and-white or color should not be finished in detail, but should be more or less in the character of *impressions*, where the principal attention is given to the study of expression. M. B. O. FOWLER.

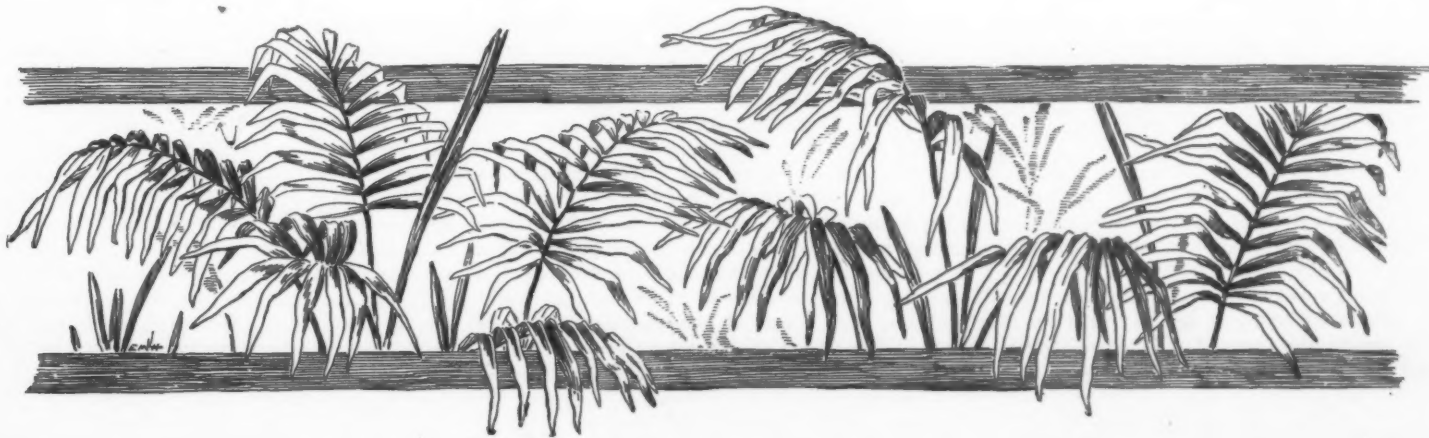
IN sketching in water-colors—and even in finished studies—it is best to treat sky and water by large masses with a full brush and on paper carefully moistened, reserving the large masses of cloud which are



FEATHER-MOSS. (AC-
TUAL SIZE OF THE
ORIGINAL DRAWING.)

afterward to be modelled—while keeping the paper moist—with their proper tints. When one begins with the sky, as is usual, one is often tempted to think this rapid painting too sketchy and too light in tone, and to try to deepen its tints while defining its forms. But it is seldom that one is not sorry later for attempting great precision in the sky, for this forces more elaboration of the foreground and the deepening of its tints again.

IN painting from the cast, the cast should be an old one, so that it is of some definite color. One quite new is very difficult to paint, and requires a delicacy in the perception of minute differences of color which it is hardly fair to expect in the beginner; for it must be recollected that even a white cast is not mere black-and-white; it is sure to have color of some sort, if only that reflected from the surrounding walls.



LANDSCAPE PAINTING.

XIV.—SUBJECTS: COLORS AND THEIR COMBINATIONS.

IT is undoubtedly a fact that the subject of a picture sometimes claims what might seem almost an unfair share in its popularity, and thus it occasionally happens that pictures conscientiously painted and showing a laborious expenditure of technical skill may be unsuccessful in an exhibition, remaining comparatively unnoticed and unappreciated, while others, hanging beside them, less skillfully executed, will receive admiring attention from the public, and often find a ready purchaser.

This seems a condition of things difficult to understand and to accept for the student who has been striving conscientiously to live up to the highest orthodox standards in his own work, and who knows that the picture here marked "sold" is technically far from perfect, judged from the academic point of view. And yet if this student will set himself the task of discovering a reason for such an apparently unjust or capricious preference, he will learn a useful lesson, and this is that the old-fashioned quality of sincerity has its value in art as elsewhere, and the true artist is the one who presents to us an impression of something that has charmed him, which he has selected for his subject for the reason that it has appealed to that sense of the beautiful within himself which lies more or less in all of us. We feel that this picture does not exist merely because it afforded an opportunity of exhibiting the painter's knowledge of perspective in some showy bit of foreshortening, or his skillful technique by cleverly managed, brilliant (perhaps unsympathetic) contrasts of color; or, again, on the other hand, simply for the reason that it looked easy to paint, offering no troublesome problems to lay one open to criticism. And this latter reason, laziness or cowardice (call it which you will), has had more to do with the dreary procession of uninteresting and commonplace landscapes which padded our exhibition walls in past years than most people imagine. Remember that the paint brush in the hand of an artist is more or less influenced by the controlling motive of the painter, and insincerity in an artist's work on his picture is sometimes as clearly read as it is in some human faces. Thus, the cleverest imitations or adaptations of a Corot or a Daubigny will often be unhesitatingly refused at an exhibition, where a conscientious, simply rendered impression of nature, seriously viewed by some young unknown painter, which he has honestly endeavored to represent with fidelity, may find admission.

If, therefore, you are looking for a subject to paint, do not mentally formulate a scheme of color in advance, and timidly arrange a picture plane so that it will compose like something you have seen (and heard admired) by another painter, thus disingenuously adapting nature to some pre-conceived idea. Do not be afraid to exercise your own taste, to paint anything which strikes you as picturesque or impresses you in any way as being interesting.

The horizon line may be placed high up near the top or down toward the bottom of your canvas, if you but feel it so, making the spaces of "background," "foreground," and "middle distance" fall entirely out of the

conventionally arranged and neatly disposed proportions presented in the average chromo or "exhibition picture," and yet you may discover here some charming and original effect. There should, however, be clearly expressed some good and sufficient reason to account for such a departure, and this must be indicated by the composition. The action or principal interest in an arrangement of this kind would most naturally occur in the middle distance, although details in drawing might occupy their usual prominence in the foreground. Perhaps you may find a field of young grain growing on a hillside, with a strip of clear sky showing at the top, where a line of narrow fir-trees stand, their sharply

should paint them thus, running in touches of red, pink, yellow, blue, or violet, as the case may be. The pure colors, cobalt, vermilion, rose madder, ochre, cadmium, qualified by a faint wash of gray, will give these tints, and with a small brush the touches of shadow are added.

Perhaps in the middle distance of a level pasture ground, showing some fine purple wind clouds above, one sees a flock of sheep or homely goats, heads down, nibbling at the young turf, far enough away to afford some picturesque bits of soft gray among the greens, and not near enough to trouble one with their anatomy. Or, it may be a lot of garrulous old geese who inhabit these emerald fields, and even their proverbial awkwardness is transformed into a thing of beauty when we view them as a mass of brilliant white plumage against the soft green grass with gracefully curved lines, formed by their long, slender throats, and narrow, oval heads tipped with scarlet beaks that shine like coral in the sun.

If the middle distance of your picture plane should be located in the old woods beyond the field, you may find some interesting subjects of a very different character. Here it will be difficult to obtain much perspective unless there is a clearing, showing an old wagon road, or perhaps a lively brook winding its way over fallen logs and sharp pebbles along a pathway lined with slender grasses and rich, dank water plants. If a little farther down this brook takes a leap into a ravine over a rocky wall, the play of light and shade will be full of variety. Here there will be much to study, and one will note the subtle differences between the local color of the water, whether opaque or transparent, and the quality of the stones, clay, grass, or whatever forms its bed; also the lights which strike through, and those which fall upon it. This surface may be blue as a turquoise, if the pool below mirrors a clear sky; or seen from above, limpid as crystal, silently pressing down a bed of green cresses, it takes the color of an emerald. These are but a few hints of the charming subjects ever ready for the student, for there is always something new for the new-comer, no matter how old the ground nor how worn the pathway. Go on, then, and show those who have gone before what nature will reveal to you, remembering that, after all the best way of arriving at true art is through a faithful rendering of one's sincere impressions of nature. M. B. O. FOWLER.



LANDSCAPE STUDY IN CHARCOAL. REDUCED FROM A DRAWING BY GUILLAUMET.

pointed tops silhouetted darkly against the pure blue. The exquisite harmonies produced by the pale green gold of the young grain, the soft turquoise tints of the sky, accented and relieved by the velvety gray green of the old trees, are a delight to the eye of an artist. Such a field I know well, and here in the foreground, crowding around the corners, one sees, in their season, gracefully twisted wild grape-vines, large-leaved weeds, straggling pointed nettles, downy thistles, the heavy, dull gray-green tobacco plant, with its pale yellow spikes. Gay-colored, frail, scentless blooms are everywhere, pink, purple, and blue, with here and there dashes of scarlet cardinals, and under all close-growing rich green mosses. Mere hints of color these seem sometimes in comparison with the mass of the green fields, and we

"It is good practice to sketch in the theatres," says Mr. Raffaelli. "The pictures there are arranged for you, and are readily grasped. The two series of drawings illustrating Victor Hugo's 'Lucretia Borgia,' and a play called 'Thirty Years of an Actor's Life,' were both done in the theatre as the play proceeded. To be an artist one must also be an observer and a philosopher—to see, think, and paint all at the same time. The fact is, you must make your brush think. Nothing must be done mechanically or absent-mindedly—not a touch must be laid without reference to the subject; and yet there can be no stopping to reason about things, and your attention must be concentrated on what you are doing. You may philosophize in your leisure hours; but to be a painter you must paint while you are about it."



SOME SPRING FLOWERS.

JONQUILS, LEONARD LESTER.
DAFFODILS, } E. M. HALLOWELL.
VIOLETS, }





CHINA PAINTING.

FRANZ BISCHOFF'S MODE OF PAINTING.

THE china painter who owns a camera has opportunities not to be neglected of photographing flower studies for future use in the studio. With practice, one can determine quickly the position and light which will bring out with best effect the strong points of the desired objects. It would be well to be content with single specimens in most cases, or with several arranged so as to show different positions, rather than a picture. Of course, beautiful pictures can be made, if due regard is paid to arrangement of lines and masses and proper lighting; but such a composition demands the same

consideration as an easel picture, and what is proposed now is to get botanical studies only. It is strange how little we know of the world we live in. Many a roadside weed that we pass unnoticed has in it the elements of beauty, and for one use or another would be worth preserving. Some plants seem specially available for gold work, others for color, while the formation of many is suggestive of scroll and other conventional ornaments. Others, again, have seed-pods that are more beautiful than the flowers; others still, too simple to be worth very much in themselves, are invaluable for lightening heavier forms. Then there are nuts and berries too. One would find many a good thing in the vegetable garden, not to mention fruit blossoms, bits or trailing vine on an old stone wall, and ferns by the brookside. Once started on such a quest, the trouble would be to determine what to take and what to leave.

The photographer should carry with her a small folding screen, covered on one side with some light-colored stuff and on the other with a dark lining. This would often be useful to shut off surroundings and enhance the effect of delicate forms. Although sometimes desirable, large plates are by no means a necessity, as the small pictures can always be enlarged. The 4 x 5 size would do very well for most subjects. Nor is it worth while to confine our efforts to vegetable forms alone. Sky effects, boats, ducks on the water, even a plank over a ditch, with the usual growth about it, might sometimes furnish a pleasing foreground for a figure.

JEWELS are fixed to the surface of the glass to be decorated by a dab of enamel. Such pieces have a very handsome appearance, but it is not advisable for amateurs to attempt this sort of work. It is more difficult to fire than ordinary work. It is also much more difficult to keep it clean, and the jewels are very apt to come away and take a chip of the glass with them.

MR. FRANZ BISCHOFF'S broad water-color method of painting on china was described last month by one of his New York pupils, who now, according to promise, takes pleasure in giving the order in which the master sets his palette, with some account of the specially prepared colors he employs in his work. He uses a white china slab. His pigments are as follows:

Flesh colors: Flesh 1, ivory yellow, gold gray.

Greens: White rose, brown green, moss green.

Yellows: Yellow brown, albert yellow, orange.

Blues: Royal copenhagen, russian green, sèvres blue.

Pinks: Pompadour, carnation, rose, peach, carmine flesh, ruby purple.

Blacks: Violet, pansy.

Gold gray is a color he is very fond of. It is very much like the violet-of-iron of Lacroix. It is used for the warmer shadows in the first firing. His ivory yellow has a warmer, pinker tint than the Lacroix, and is used a great deal after the painting is finished as a tint to cover any white china that may remain. White rose is another useful color for first washes, being, as its name implies, a soft, warm gray green, just the color for a pure white rose. Brown green is like the French color—perhaps a trifle darker. Moss green is a pretty, cool green, which he uses very sparingly, and only as a glaze color for the second firing. In all his work there is very little decided green. Even when painting leaves—rose or grape—he prefers to represent the grayish under side, rather than the green upper. Yellow brown is the same as the Lacroix. Albert yellow is somewhat deeper than jonquil yellow—more like silver yellow; but Mr. Bischoff claims that it is more to be depended upon than that color, as it never changes in the firing. This seems to be one of the characteristics of his colors—they fire very much as they are put on. Royal copenhagen is a beautiful, soft gray blue, not as strong a blue as old blue, not as gray a neutral gray, but seemingly a mixture of both. It is a fine color to use with ruby purple for the bloom on grapes or the bluish light on the petals of roses. Russian green is a regular turquoise blue, very similar to the deep blue green of Lacroix.

Sèvres blue is like ultramarine; pompadour is like deep red brown. You may have noticed that there is no brown on Mr. Bischoff's palette. A mixture of either of the greens and pompadour will give a good brown. His rose is similar to rose pompadour, but a trifle more red. Finally ruby purple is very much like the Lacroix, and so with the orange. The pansy and violet are like the light and dark violet-of-gold.

Mr. Bischoff uses the plainest of china—the plainer the better. He recommends the firing of every piece three times at least, giving a strong fire the first time for the gold; a lighter fire for the second and third.

The few touches of white enamel which he uses with such good effect on most of his work are put on for the last firing. It is mixed with turpentine and a few drops of tar oil to prevent blistering. A horn knife is used, as a steel one discolours the enamel.

Turpentine and copal are the only mediums he employs in painting or tinting; the former to wash the brushes, of which he uses two—a square shader and a pointed one of medium size—one on each end of the handle.

Mr. Bischoff is very fond of introducing rococo scrolls and raised paste into his work. "These rococo designs have helped me out of many a tight place," he remarked on one occasion. "When the arrangement puzzles me, and I do not know what to do, I put in a scroll, and it covers a multitude of sins, just as the spider web did in the old Royal Worcester background." He puts in with fine effect strong bits of color—red, blue, or purple inside the scroll, following the outline, or between two scrolls.

The gold paste is also mixed with turpentine and a few drops of tar oil, fired once, and the gold applied. It should be ground on a ground-glass slab with a large muller until it ceases to be gritty, and put on for the first fire. There is danger of grinding paste too much as well as too little. It should be the consistency of thick cream, flowing easily from the brush, so as to make a firm, continuous line, and if properly mixed it will dry in a few moments, and not spread provided the color underneath is perfectly dry. When the paste gets too stiff to work well, add turpentine to thin it, but no more tar oil after the first.

S. J. KNIGHT.

THERE are three methods of applying colors for underglaze decorations on biscuit ware. The first way is with an oil medium in which the decorator is limited to an outline and nearly flat tints of transparent colors only. In the second with a water or rather gum-tragacanth medium, and only transparent colors are used. In these two methods special attention should be given to the outline, and only a white body can be used. The third method is altogether different from the first two mentioned. In it all traces of outline can be discarded. The colors are rendered opaque with a white, which forms the basis of all tints. As the charm of underglaze consists in rich color effects, the richest combinations are possible by overlaying tints. The first layer should always be dry before applying the second one.



THE BOUCHER DECORATIONS (COLOR PLATE).

THE centre group in the color supplement of Boucher decorations would be very suitable for a vase. Put the group in first, and, after firing, tint the whole vase some delicate color, which vignette off imperceptibly into the decoration. It would be best to put the entire subject in first, chiefly in grays, excepting the man's coat, which will be carnation and ivory yellow in the lights, softened into carnation and a little light sky blue for the breadth of shadow. Then add a little iron violet to the deepest touches, which should be put on without disturbing the under coat; the sharp lights are cut out and filled in with ivory yellow used nearly pure. For the girl's dress the faintest possible wash of deep red brown will make a softer color than carmine; the color must have a little flux added or it will rub off. The skirt is put in with pearl gray and a touch of brown 17. A wash of the same goes over the shadows of the pink.

But first put in the background in flat washes (without any attempt at detail) with pearl gray tinted as seems necessary with blue, brown 17, and in some places a hint of carnation, where it takes a warm tone, both in the shadow and in the lights; these will be yellow brown and pearl gray. Thin the broad, flat tints only of the draperies and local flesh, and make the hair gray with a little yellow. Use with all the colors balsam and a good proportion of lavender. When all is in, and all the outlines are softly blended, dry the work at once over heat, and put in the details with clean, flat touches; but be careful not to disturb the under coat. For the second firing the ground may have a wash of brown green; strengthen the details wherever necessary. The coat will probably need a thin wash of red. Having used a soft glazing color through the whole, the glaze should be even, though it may not be bright; the under tint of gray will have kept all the colors soft.

In painting the flesh tints of the cupids, use two parts of ivory yellow to one of carnation 2; and for the shadow, deep blue green, yellow brown, and a little carnation, mixed to a perfectly neutral tint. Use even less of the blue than seems to be wanted, as that color will intensify in the firing. Mix each tint separately, rubbing the colors well together with the palette knife, and add a drop of lavender. Have the balsam and lavender ready as before for the first laying in. The figures must be carefully drawn on the china with the water-color carmine; there can be no corrections made after the painting has

touches. A little deep red brown added to the gray will make the strong warm color for the deepest shadows. Carmine, ivory yellow, and yellow brown, blue, pearl gray, and brown green are needed for the different draperies. Work up the hair with yellow brown or brown 17, but be careful to preserve the gray light. The work must all be done with the greatest care, or the entire effect of the subjects will be spoiled. By following the foregoing directions there should be no great difficulty experienced.

E. D.

THE PAINTING OF FISH.

XIII.—SALMON—SMELTS.

FOR the fish platter we must use large, flat brushes and have plenty of color prepared, for there will be no time for hesitation, and no chance to supply any deficiencies after the work has begun. The water must be laid in with long, clean strokes, from side to side. Have your brush full of color and keep the strokes perfectly straight.

The simplest treatment will be, after drawing in all details very carefully and delicately with carmine water-color, to go over the whole, regardless of rocks and trees, making a good gradation of color from the gray blue distance, with a little warmth at the horizon, to a stronger and slightly greenish color in the foreground. Experiment roughly on a small scale until the desired effect is obtained; then make up plenty of color, using light sky blue through all, in say two tints—that for the distance and foreground. It will be easy to run the two tints together and also to change a little for the sky. By doing this the whole picture will be kept together, the gradation will be perfect, and the water level. Then, while the color is wet, put in with short, upright strokes a little brown green and gray (not strong), for that long line of meadow grass, but be careful to leave the light beyond; and where it rises into a hill at the

right, the color may be stronger and more of a violet gray. Work some moss green with gray and brown green into the wooded islands, and warm brown gray

into the rocks, in broad masses only and not strong. Then with a dry brush or sharply pointed stick take out the color where the lights catch the water at the rapids, and if the color is still moist enough, as it should be if sufficient lavender was used in its preparation, change the direction of the stroke, where the water falls between the stones.

Wipe the color partly off the fish, and shade them lightly with a neutral gray, black, light sky blue and ivory yellow, or with pearl gray, in order to round up the body and get the outlines soft. The platter should be dried now, as it will be difficult to handle without getting it full of dust. Dry from the back, and over the flame of a gas stove, or lamp; move it constantly, that all parts may heat up alike. When it smokes or is too hot to touch with the finger it is dry enough. After it has cooled go over the work carefully with the scraper, removing all dust and roughness. Make all strokes straight with the water.

It can now be worked up as much as is desired, but as such a piece of work should have at least two firings, it had better not be carried too far. There must be no sharp details in the distant foliage, and the dead trees must be put in with a strong gray only.

The fish are a strong greenish gray color, almost black, on the back, with silver scales, which, as they catch the light in places, give almost a spotted look to the fish. The sides are silver white rounded up with gray. The top of the head is a blackish gray, the sides a blue pearl, and the throat and under jaw are white, with a white line on the upper. There is pink around the gills, and the iris is a yellow gray. The fins and tail are gray with black tips.

Only the two middle fish must be brought out with



any degree of strength; the others will be affected by the water. In all of them remember to keep the details soft; have no sharp lines, for the water softens everything.

The smelts, which are used in the decoration of the sauce-boat, are dainty little fellows, their colors running in all the tints of pearl and steel blue, on the back, and pink on the side, with blue. The head is the same, with a little pink around the gills. The fins and tail are gray violet with dark tips. The pearly tints of the shell are darker on the outside, and the coat is blackish gray and olive.

Lay in the seaweed first with flat tints of gray; then on that work up in parts with whatever color is preferred. Always preserve much of the first tint, and avoid heavy lines. It may be violet, deep rich purple (used very thinly), carmine A, brown 17, brown green, or brown green and moss green.

C. E. B.

LACE should, if possible, be worked out entirely without the use of any enamel. A large surface, like a veil or flounce on a skirt, will show all the folds in the material underneath, which should be finished nearly as strong as elsewhere. Of course, where the lace folds the color will be paler; but it is this working up the detail that gives transparency. The design must be left as much as possible; it can also be taken out with the scraper. Of course, this should be provided for in laying on the first color, and at the last the heaviest flowers may be accentuated with a brownish gray. Where the lace is in a mass heavy enough to indicate white, its shadows had better be a little brownish, to give the effect of cream white. It is very close and tedious work, but the successful rendering of a lace drapery over a dainty color is worth striving for. Embroidery is indicated with gray in little broken touches, as it were shadowing the design, and if necessary add a very little enamel; but it is better to do without it.



begun. Lay in the flesh tints with a good sized flat brush, that will carry color enough for a whole figure or group without replenishing; then put in

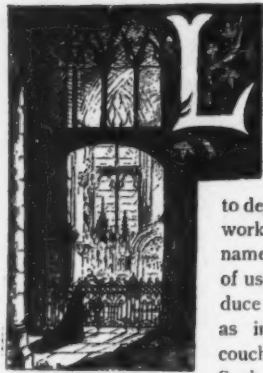
quickly the broad half tint. Do not trouble about any details. Before the color has had a chance to set, blend the two together with a soft stippling brush, working from the light to the shadow; do not go back to the light after the brush is soiled with the gray. The background will be pearl gray or light sky blue, toned

as seems necessary; it must be softened into the outlines of the figures. Put in the hair with black and ivory yellow, making a gray.

The work must now be dried and scraped, and the details worked out with clean (but not too sharp)

TALKS ON EMBROIDERY.

XI.—ECCLESIASTICAL LINENS.



LITERALLY there is no limit to the opportunities for originality afforded the worker in domestic embroidery. So called "fancy stitches" are legitimate, even though they are likely to degenerate into mere "fancy work," and not deserve the name of embroidery. Odd ways of using materials so as to produce broad decorative effects, as in darning, appliqué, and couching, are all admirable. Such work is indeed pleasing

so long as it does not become inartistic through some incongruity of combination, such as is seen in the distressing "crazy-quilt work," which, let us hope, will never again usurp the place of the careful old time "patch-work," which was sometimes admirable; or in attempts to economize labor and find an easy road to decoration by introducing such an inharmonious combination as brush work to piece out the embroidery.

Much license then may be allowed in general decorative needlework; not so with church embroidery. Here tradition is followed to a great extent, and its rules are more or less arbitrary.

Modern church embroidery is a revival of the old, and as such it should retain, among other points, that strong characteristic—conventionalization. This subject of church design will be treated at length later, when we come to "talk" about the more elaborate embroidery. At present it is sufficient to say that the simple designs which belong to church linens are always conventional and symbolic; that the work should be done in a purely conventional way under the prescribed rules, and that this idea of conformity should be observed even in such a seemingly unimportant detail as to the way the linens should be hemmed. If one must give a reason for laying down a law so strict, let us say that the rules, like all systems of rules, are supposed to have been formulated by those who have made the matter a study and have arrived at their conclusions by long experience.

It is hardly necessary to say that the quality of materials used in church embroidery should be the finest, but there is such a great difference in linen fabrics that a knowledge of them will be useful. Since the introduction of the power loom, which occurred first in England, hand-woven linens have become more rare. The Irish are still the best, alike in evenness of thread, absence of flaws, durability, and softness.

The articles made of linen in most general use in churches are the communion cloth, or "fair white linen" cloth, the post-communion veil, or "fair white linen" cloth, the pall and chalice veil, and the credence table-cover.

These are, of course, for the Roman Catholic and the Ritualistic churches, but Nonconformists have need of a cloth for the communion table and suitable covers for the Elements, and they are coming more and more to appreciate the beauty and fitness of a linen cloth which shall be somewhat more churchly. A cloth of the proper proportions for the table, made after the suggestions given below for the credence table, is suitable for the communion table. One large veil, like the post-communion veil, may cover the spread table both before and after the service; or separate squares of fine linen may be used.

The "fair white linen" cloth, which is laid over the altar during the celebration of the Holy Communion, is usually in the form of a scarf. It should hang down on both sides of the altar, almost touching the floor. On all four sides there should be a hem two or three inches deep, which should be double hemstitched and have mitred corners. The overhanging ends may be embroidered with the symbolic monograms or other devices, which should be placed in the centre of the width. A border with a design of wheat and grapes is very appropriate on the communion cloth. This suggestive and simple decoration is used to best advantage as a linen super-frontal, with the "fair white cloth," or, still better, on the sides of a fitted box cloth. This

latter cloth requires great care in making. The linen should be first shrunk in hot water. The top linen should fit exactly the altar top on the line of the hemstitching; the hem or lace should fall over. The valance (what would be called the frontal if it hung only on three sides) may be attached to the cloth by hooks and let loops. These sides should be made so that the seams will coincide with the edges of the corners of the altar. They should be finished with a deep hem at the bottom, or a four-inch fringe of linen or cotton may be mounted around them; this should just clear the floor. This style of cloth is of course for the "low-church" altar, which stands in the centre of the chancel instead of against the wall.

The credence table-cover should be of the same quality of linen as the communion cloth—that is, a heavy weight. It should also have the double hemstitched hem, and the corners should be mitred in the turned hem. This is the way all corners of church linen should be turned; the effect being much richer than with the square corner. The hems of vestments are also mitred. The credence table-cover may be made of a linen square exactly the size of the table top, with a straight border sewed on the four edges, with its side edges joined by mitring. The decoration of this cover is usually crosses, one in each corner on the surface of the table, about an inch each way from the edges. The cloth need not hang very low. When the vessels are placed on a side shelf instead of on the table, this cloth should of course be only large enough to fit the table.

The pall and chalice veil may also be of linen; it seems more fitting that they should be, though they are often of silk, to match the vestments of the day. It used to be the custom to cover the chalice with a corner of



CHALICE VEIL. (SEE "TALKS ON EMBROIDERY.")

the corporal veil as well as the paten, but as early as the twelfth century a separate pall was used, and this is now the custom. The chalice veil should be twenty or twenty-two inches square, and should be made of the sheerest linen lawn. It may be finished with a narrow edging of real lace, Valenciennes, or thread lace, with a narrow hemstitched hem. A tiny fringe is used on the silk veils.

The decoration is usually a single cross, though a fine border is sometimes embroidered. This cross may be placed in the centre of the veil, or so that it will fall over the front of the chalice when the veil is laid evenly over it. The proper position for the latter way may be determined by folding the veil in three one way, and exactly in half the other; where the lines meet on the first creased division of the linen, there the centre of the cross should be fixed.

The pall is made by covering a card six inches square with firm linen, in the centre of which a small cross has been embroidered. When the linen has been drawn tightly over the card it is customary to fasten it with long stitches on the back, then to lay a square of linen over these and whip-stitch the edges together and finish them with a cord. There is another way which makes the finish very neat and perfect, but it is given here with some hesitation, for unless it is done with the utmost skill it will seem careless and by no means proper. Two cards are used of exactly the same shape, and not too heavy. The one covered as before with the decorated linen, except that, instead of the stitches on the back, the card should have a coating of embroidery paste on the reverse side, about one inch deep around



its edges. The fine linen will adhere to this when pressed over from the front; cut it away at the corners, so as to paste down the corners mitred. The second card should be covered in the same way with the lining; then lay upon its inner edges a second coating of paste, quite thick at the corners, but smooth and so rubbed back that it will not exude when you lay the two cards together. Cover them with a piece of fine paper, and dry them between the covers of a heavy book.

The post-communion cloth should be large enough to cover all the vessels after the service—something less than the length of the altar, and not quite so wide. It should also be of lawn and very soft in texture,

so that it will fall in deep folds. A simple hem is sufficient finish, though a lace edge is sometimes added. Laces wherever used to border altar linens are mounted about half an inch upon the edges, perfectly plain except at the corners; never whip-stitch them around. The post-communion cloth may have a large cross in the centre, or small ones at the corners, or both.

The Anglican surplice is now more generally worn than the full-flowing Cathedral one. Various beautiful forms of the cross, or the cross and circle, or the triangle or trefoil are embroidered in front on the yoke, from two to three inches being the size of these devices.

The French laid work is the form of embroidery used on these linens. The method and its application will be fully described in another paper.

L. BARTON WILSON.

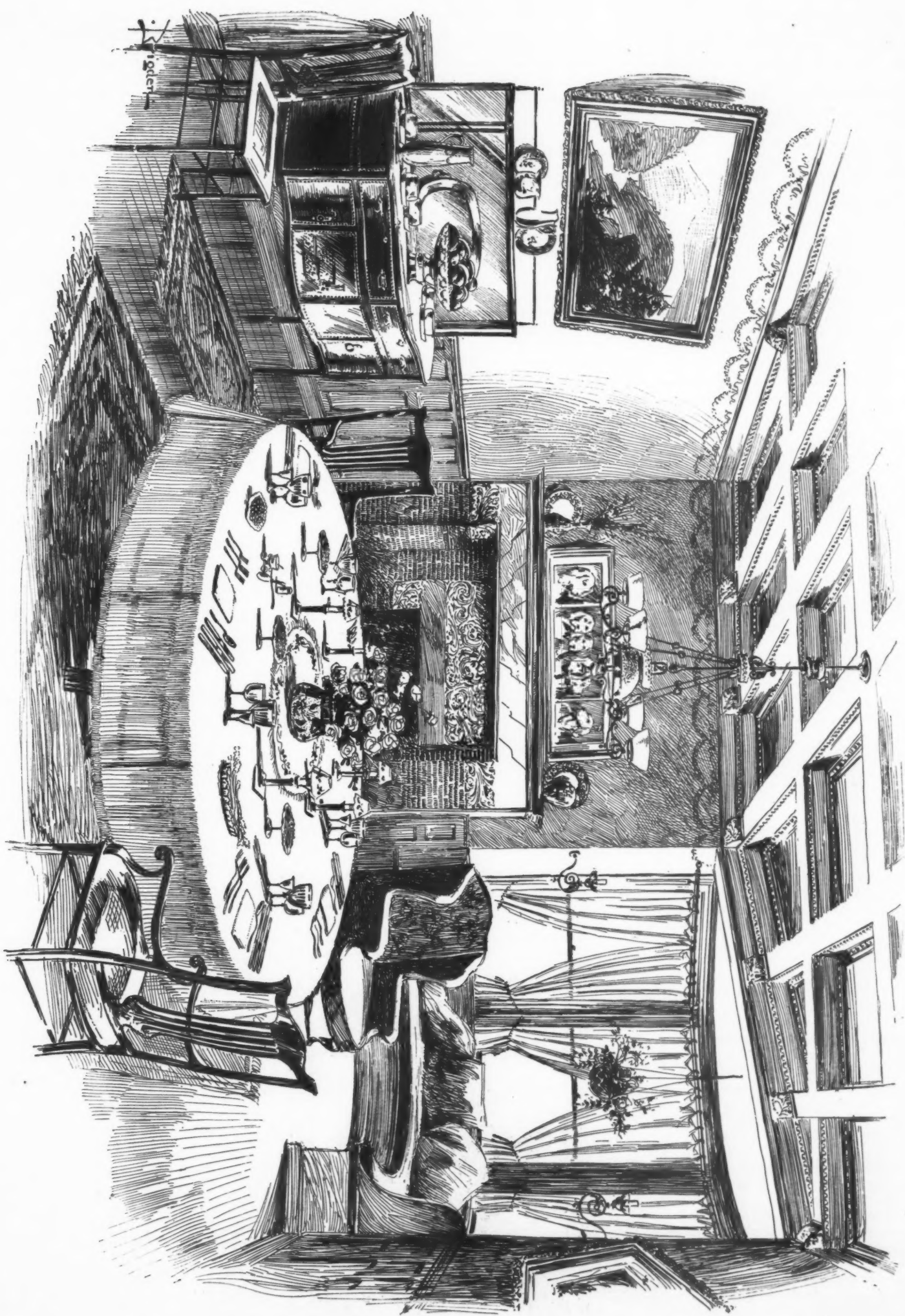
FLOWERS AND PLANTS IN THE HOME.

ONE is almost tempted to define "decorative effect" in the home as the "artistic refinement of comfort." Keeping this well in mind, we are not likely to make mistakes; for instance, a low window seat may be arranged with luxurious cushions, and, offering every temptation to rest, the unwary visitor perhaps yields to the influence and drops into the proffered seat, only to be hit rudely on the head by an intrusive flowerpot. He changes his position impatiently, but with the same result, and finally leaves the "artistic corner" with disgust. Now this homely illustration certainly serves as an object lesson in house decoration.

Keep the pretty window and all its surroundings, but have shelves for the plants in convenient corners and at a proper height. Avoid placing vines where they will catch in the dress or hair. I have seen a beautiful fern threatened with destruction by the sudden fright of a lady who felt its soft but unexpected caress upon her cheek.

Before we send our house plants out-of-doors, however, let me give one little hint for the placing of them in our rooms from another point of view. It is in reference to the shadows they cast. This may seem trivial, but if you have never happened to study plant shadows you have a new pleasure; they seem to intensify and supplement the beauty of the plant itself, and if they are cast on a plain tinted wall or across a photograph or bit of drapery, the result is most fascinating. A vine-covered window or porch has double beauty by reason of its shadows, particularly when the birds flit to and fro among the leaves and the whole is depicted on a lowered shade. Perhaps many of us remember in one of those delightful papers of The Tile Club that one of the artists traced the leaf shadows on the awning of their canal-boat. But I am digressing.

Perhaps some one asks, What is to take the place of our large foliage plants in the house in spring-time? In answer I would suggest that the first thing is to have a plentiful supply of large, strong water jars. The Fayal and Spanish potteries are inexpensive, and being more or less porous makes good vases. But for this reason they must always be placed on tiles or slabs to prevent injury to the woodwork or carpet. Common blue and white Japanese umbrella stands are most desirable; they cannot upset and have ample room for stems. Fill them with great bunches of pussy-willow, catkins of all kinds, and long branches of fruit buds; the latter will keep a long time, blooming day by day. The jars may be placed effectively on the mantel or



A COSEY DINING-ROOM AND SITTING-ROOM COMBINED.

hearth-stone, or in corners of a room such as where a sofa or table leaves a special nook; let them also be on low stands, if necessary, to give more height or to frame a favorite picture. I love to see flowers against a mirror, the reflection is so beautiful and varied. Old India preserve jars and the much-maltreated ginger and "Chianti" wine flasks, all should be recognized in their proper places. Wild flowers look well in such a setting.

The dear little "may-flower" appeals to us particularly at this season, though the bunches one sees in the market and on the street are apt to be sorry specimens of this Plymouth favorite. It ought, if possible, to be plucked in long sprays, cool and moist, and put in a low vase or dish, showing the growth of the glossy leaves and straggling runners; such flowers do not look well in tall stands. Many of our woodland treasures, roots and all, can be safely transferred to the house; violets, anemones, "innocence" hepatica, and their fellows are charming when caught up in their own soil and stood in a quaint saucer or dish of cut-glass. I wish we saw more frequently the old-fashioned glass bowls with chains, to hang from brackets in windows or cosey corners; they break the height and monotony of walls, and deserve more attention than we give them. It is a very simple matter to have chains adjusted to old china, but let the china be of a color that will harmonize with all flowers. Odd flasks of metal or glass, or bits of old Japanese or Indian pottery, are always pleasing, with some simple vine or flowering shrub perhaps planted in them.

Nothing is more decorative than mountain laurel, but to see it in all its beauty one must arrange it in masses. So, too, with rhododendrons, laurels, magnolias, azaleas, and other flowering shrubs. Mountain laurel is beautiful as the chief flower in church decoration for a wedding. The flowers and leaves are so decorative in their construction and color that they fill all requirements, either when banked upon the altar steps, bound to the chancel rail, or even potted for the time being in large stands. To carry out this scheme, one should order the flowers long beforehand; or if friends undertake the work, they must prepare for a rough pilgrimage, for it takes quantities of flowers to express a given color in elaborate decoration. Do not forget that a jumble of colors gives no color. Such nondescript effect is not necessarily bad, but it is a disappointment if we have aimed for something individual.

At the close of this month comes Decoration Day, and it is surely fitting on this one "flower day" of the year that we should bring a little of the same atmosphere and spirit into floral decoration in our own homes that we devote to the homes of the dead. It would seem as if then every bowl and vase should be filled to overflowing in silent tribute. It would be aggressive to carry the "artistic" in decoration too far at such a time. Wreaths and crosses can be made with a little patience—a few strong reeds tied firmly into shape are all that is necessary as a basis, and nothing is more exquisite than the white lilac or delicate fruit blossoms for such purposes. When placed in the cemetery, these more simple affairs harmonize well with the surroundings.

LUCY COMINS.

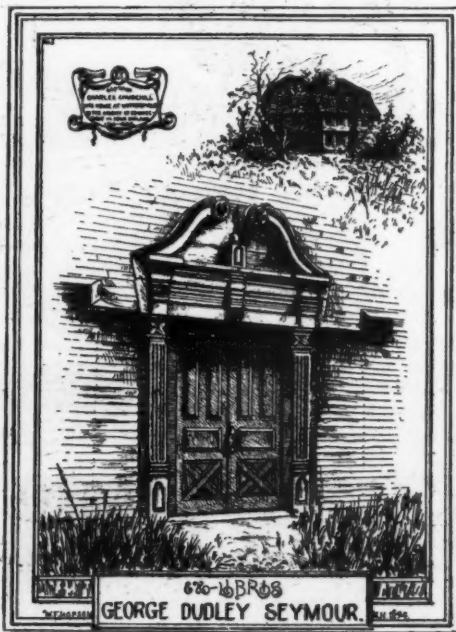
A DINING AND SITTING-ROOM COMBINED.

THE special feature of the cosey room which we illustrate herewith is the bay window in one corner, which gives a pleasantly odd appearance and helps to suggest the double purpose the room is intended to serve. The coffered ceiling and the dado are of quartered oak; the floor of hard wood, neatly jointed but without any marquetry patterning. The sideboard, the table, which is laid for a family dinner, and the chairs are of old mahogany. This, with the Turkish rugs, gives a general reddish red tone, set off by the dark olive of the walls, the pale green of the window curtains, and the greenish gray of the stamped leather squares let into the ceiling coffers. The frieze of festoons is stencilled in dark green and coppery gold, and the sconces which help to light the room, as well as the chandelier, are in hammered copper coated with a yellowish enamel. It will be noticed that the mantel is in brick, with, instead of the customary single slab beneath the shelf, a jointed arrangement of smaller slabs dovetailed into one another. This arrangement is common in Gothic buildings in Europe, where the building stone available did not furnish large and solid pieces. It may be recommended here as offering a plan whereby such ornamental but not very solid stones as New Jersey serpentine may be used

in the like situations. In this case the material used is terra-cotta. The fire-back is of cast iron. The contrast of dull greens and reds on which the color scheme of the room is based is enlivened by the pictures, the modest display of silver, the bright-hued cushions in the window-seat, and a few carefully chosen bits of old Rouen faience and rose-back porcelains. The hanging basket in the window holds a pot of "London Pride," a small saxifrage with reddish and white petals and leaves of a furry green, which makes an excellent house plant and ought to be more frequently cultivated here.

AN EXHIBITION OF RELIGIOUS ART.

THE collection of objects of religious art shown at the Tiffany Glass Company's room, for the benefit of a church in Yonkers, N. Y., included many of the old paintings seen at the recent Exhibition of Madonnas, and others, for the most part more valuable. Among the modern pictures were "St. Elizabeth of Hungary," by Mr. Chester Loomis, and a portrait of Bishop Seabury, whose curious old mitre was sent from Trinity College. There were some notable exhibits of altar vestments and ecclesiastical embroideries, including a very fine old Italian dossal containing numerous figures (lent by Miss Hewitt), which we reproduced on the occasion of its appearance at a Union League Club exhibition a few years ago. It hung on the wall behind a case of objects (lent by Dr. Batterson) including a beautiful white chasuble of silk brocade embroidered on the orphrey in gold and pearls, with a stole to correspond, and burse. These were illustrated in *The Art Amateur* in May, 1893. In the same case was a splendid vestment in lace and dark-red velvet, with embroidered orphreys, the cope being fastened by a diamond star. Mr. William M. Chase sent a number of chased and engraved rings; Mr. George F. Kunz, some valuable medals; Mr. F. S. Church, a fine crucifix, and Mr. O. Heinicke, a quaint carving in relief. Very beautiful embroideries, shown by the Sisters of Mary, of Peekskill, were set with pearls and diamonds, and interesting early printed and manuscript Books of Hours were lent by the Rev. Morgan Dix. Still, the exhibition as a whole was not what we expected, especially in regard to modern church embroidery. With a longer time for preparation we do not doubt that a better showing could be made, considering the many fine collections throughout the country that have not been drawn upon. The always wonderful "Tiffany Chapel," with its wealth of color and costly mosaics, was shown, very appropriately, in connection with the exhibition, and certainly added to its attractiveness. The church in Chicago for which it is destined by its owner, Mrs. Wallace, is not yet ready to receive it; thus it happened that, on its return from Boston, this much-travelled shrine was once more set up here, and, we presume, it may be viewed yet for a while before its final departure for the West. It seems strange, by the way, that New York cannot boast of a single millionaire devout enough to have desired to have incorporated this Tiffany masterpiece into one of the fine mansions of the Metropolis.



BOOK-PLATE OF MR. GEORGE DUDLEY SEYMOUR. BY W. F. HOPSON.

NEW PUBLICATIONS.

THE TECHNIQUE OF SCULPTURE, by William Ordway Partridge, is a small but pretentious volume that, so far as we can see, can serve no useful purpose. Presumably it is intended only for youthful students; but we cannot recommend it even to them, for, apart from the intrusion of the author's narrow views and personal prejudices in the portion labelled "History," the book even in its professedly practical pages will be disappointing. It is certainly inferior in the latter respect to the sculptor Hartley's hand-book on the same subject. "Modelling in relief is a branch of sculpture that cannot be taught," says Mr. Partridge. Beyond the limits of elementary instruction the same might be said of modelling in the round. In Sculpture, as in Painting and Music, we need hardly say that the student can go "so far and no farther," unless possessed of decided talent. The value of our author's critical judgment the reader can guess at by the following sentence: "Neither Falguère" (Mr. Partridge calls him "Falguère") "nor Rodin has produced work which is large enough in its conception and sculpturesque enough in its treatment to be called great. Still in France they are reckoned as the leading sculptors of the day." He naively adds: "Our standpoint is different." Yes, it is easy to understand that Mr. Partridge's standpoint is different. Presumably it differs, too, from that of Mercie, Dalou, and Boucher; but as he nowhere mentions either of those famous masters, we can only guess that. It must not be concluded, though, that our author is prejudiced against these artists because they are foreigners; his silent or implied disapproval of the foremost living sculptors of his own country is no less marked than of their Gallic confrères. MacMonnies, Hartley, Donahoe, Elwell, and Kemys apparently are unknown to him, even by name. Nor has he heard of The World's Fair, at Chicago. St. Gaudens, French, and Warner he disposes of in two lines. He manages, however, to devote several pages to such worthies of a century ago as Mrs. Patience Wright, of Barentown, N. J., William Rush, John Frazee, and Joel T. Hart. He has much to say (at second-hand) of the "Cherubs of Greenough," but makes no reference to Greenough's "Washington of the Capitol." He baldly names Henry Kirke Brown without a word about his "Washington" in Union Square, regarded by critics as the finest equestrian statue in the United States. In the paragraph devoted to Mr. J. O. A. Ward there is no reference to the interesting fact that the latter was favorite pupil of Brown and assisted him in modelling the "Washington." But why continue? Merely to state Mr. Partridge's omissions of important facts would be to give more information than is contained in the entire seven pages he devotes to the United States. Nor are such defects as we have pointed out confined to what he says about French and American sculpture. Under the head of "English Sculpture" we are struck by the unfamiliar name "Pietro Torrigio," which we discover, by the context, to refer to the Florentine, Torregiano, who happened to go to London to make the tomb of Henry VIII. The name of Sir Francis Chantrey is spelled "Chantry." Under Russian sculpture the name of Antokolsky is given "Antokalsky," and so forth, and so forth.

We must be pardoned for devoting so much space to an absurd little treatise, such as, under ordinary circumstances, would have been dismissed in a sentence. Our excuse is that we have noticed with alarm that Mr. Partridge, who, as a sculptor himself, is supposed to speak with authority, is going about the country lecturing on Art. Those who are aiding and abetting him really ought to be put upon their guard. In conclusion, we must extend a word of commendation to Mr. Charles M. Sheldon and Mr. Vesper L. George for their excellent pen-and-ink illustrations and one of sympathy to Messrs. Ginn & Co., of Boston, the publishers.

THE PORTFOLIO for March is devoted to a rather sappy sketch, biographical and critical, of Claude Lorraine, by Mr. George Grahame. The illustrations include two photographs from paintings by Claude, "Cleopatra Landing at Tarsus," in the Louvre, and "The Flight into Egypt," in the Hermitage. Though rather black in the foreground shadows, these two plates give a better account than might be expected of the luminous quality of the skies in the pictures. The other full-page plates are admirable reproductions by Amand Durand of the etchings "The Brigands" and "The Flock in Stormy Weather." There are numerous half-tone illustrations in the text, from etchings, paintings, drawings, and Earlom's mezzotints. (Macmillan & Co., 75 cents.)

CASSELL'S COMPLETE POCKET GUIDE TO EUROPE, as compiled by Edward King and revised and edited by Edmund Clarence Stedman, justifies its title. The fullest details are given within the limits of a "handy volume" concerning a continuous tour through Northern, Middle, Southeastern and Southern Europe. Especial attention has been paid to the verification of local railway and steamboat fares. The carefully prepared maps leave little to be desired in that respect, and in addition to the usual features will be found an alphabetical table of Health Resorts, a list of the United States Diplomatic and Consular Agents in Europe, Travel Phrases in Four Languages, and a Telegraphic Code for Travellers. The descriptive portions, necessarily concise, are written with a literary charm that is refreshing in a work of this kind. (The Cassell Publishing Company.)

THE WOMEN OF THE UNITED STATES. Under this title M. C. de Varigny, a genial and liberal-minded Frenchman, gives his opinions on a subject which seems to be particularly interesting to the foreigner of a philosophic and inquiring turn of mind. He begins with an historical survey of the rapid advance of the American woman, intellectually and socially, from the primitive colonial days to the present time, when she easily holds the position of queen, accepting deference from man wherever she goes as a matter of course. Nowhere else does she occupy so exalted a position as in the United States. Why is this? Because woman has been the free and equal companion of man ever since she left the old world to share with husband, lover, or brother the dangers of a settler's life in an unknown land. Then the co-education of the sexes gradually implanted a feeling of chivalry in the boyish breast. As prosperity increased and civilization broadened, man's duties became more absorbing and woman's less so. The wife found time to improve her mind and make new acquaintances, while her husband continued to devote himself to incessant labor. Finally, as opportunities for travel were afforded her, the American woman acquired new grace, became cosmopolitan without losing her individuality, and attracted admiration wherever she went. M. de Varigny is less happy when he chooses to discuss such questions as love, marriage, and divorce. Note, for instance, this naive observation: "The privilege of flirting is as sacred and as irrevocable in the United States as the immortal principles of 1789 are with us French." However, he is right in believing that our legislation is too lax in the matter of marriage, and too easy in the matter of divorce. In making strictures, M. de Varigny quotes copiously from native sources of information, and concludes his volume of for the most part kindly and intelligent criticism with the remark that the American woman was and still is an important factor in the prosperity of the Western republic. The graceful translation into English is the work of Miss Arabella Ward. (Dodd, Mead & Co., \$1.25.)

THE REAL CHINAMAN, by Chester Holcombe, long Interpreter Secretary of Legation and Acting Minister of the United States at Peking, may be considered as an estimate formed after much experience by a competent and fair-minded observer. It is with the masses of the people that the author mainly deals, though he has met and made friends of many of the ruling class. The average Chinaman is wonderfully poor, industrious and economical; a slave to cruel superstitions, deeply attached to locality and to his family. But it is from the poverty-stricken, hard-working and ignorant masses that the army of officials is recruited. Mr. Holcombe names a prime-minister who began life as the son of a street peddler. These officials, as is well known, are by no means faultless, but their exactions and follies are condoned because they belong to the people. The difficulty of learning the language, the peculiarities of Chinese home life and social customs, Chinese religions, superstitions, cues and courts of law are treated in separate chapters. Mr. Holcombe rates the intellectual ability of the Chinese higher than most other observers, and has no doubt that China has yet an important part to take as a nation in the affairs of the world. There are many illustrations in half-tone from photographs. (Dodd, Mead & Co.)

A GIRL'S LIFE IN VIRGINIA BEFORE THE WAR, by Letitia M. Burnwell, deals with old-time evening parties, with ladies in hoops and gentlemen in frocks; old ladies who danced the minuet and nursed their sick slaves; funny and happy negroes, journeys to town by carriage, visits to New York, plantation comforts, and Virginian blue blood. It depicts only the pleasant side of a life other aspects of which are more frequently described. The book is illustrated with pretty half-tone pictures from drawings by William A. McCulloch and Jules Tureaux. (Frederick A. Stokes Co.)

LETTERS OF A BARITONE, by Francis Walker, are pleasantly written and interesting, more especially to young singers and students of art who intend visiting Italy. Most were written from Florence, where the author received his training. They are full of practical details about "voice placing," the best treatment for sore throat, "veiled" tones, about the study of the Italian language, the cost of living and of lessons, the theatres, piano-tuning and other matters of the sort; but the beauties of art and nature and the oddities of every-day life in Italy are not wholly forgotten, and the book will be read with gusto by many who are not musicians or singers. It is handsomely printed and bound. (Charles Scribner's Sons.)

DAME PRISM, by Margaret H. Mathews, illustrated by Elizabeth S. Tucker, is a story for girls, written in a light and sparkling style, and full of amusing incidents. The Prisholms, Romeo, Sis, Katy, Joan and "Button," the latter so called because he was small, round and bright, are agreeable acquaintances, and as their ancestors include a clown and a juggler, it is plain that the family is more than merely respectable. They live in a railroad car part of the time, and have great fun there and everywhere. (Frederick A. Stokes Co.)

A MAN WITHOUT A MEMORY, by William Henry Shelton, treats in a novel and interesting way the case of a veteran of the Civil War, who had lost his memory from shock and gradually regained it on being brought back to old scenes and among old companions. It is followed in the same volume by eight other stories, all cleverly constructed and well written. Most are war stories, and uncommonly good ones. Among the best are the tale of "The Demented Ones," two "substitutes" who performed wonders in the way of carrying a message from a wounded Confederate prisoner to his brother in the opposing army, and "The Horses that Responded" and carried Lieutenant Mink and Miss Plumb Randolph out of danger. (Charles Scribner's Sons.)

ELAM STORM, THE WOLFER; OR, THE LOST NUGGET, by Harry Castlemon, No. 2 in the "Lucky Tom Series." It recounts the adventures of Master Tom Mason, who, running away from his Texas home under a cloud, turns up eventually somewhere in the great Northwest, and casts his lot with Elam Storm, in a quest for the lost nugget. This brief notice will, no doubt, be sufficient to whet the appetite of the average juvenile reader. The book is illustrated. (Porter & Coates, Philadelphia, \$1.25.)

SIDNEY FORRESTER, by Clement Wilkes, has merits as a story, although the story is crudely told. (H. W. Hagemann, 50 cts.)

SPORT ROYAL, AND OTHER STORIES. In these days it too frequently happens that an author, having suddenly acquired fame by a book of unusual cleverness, is fairly besieged by publishers eager to secure anything bearing his signature. The bewildered writer, dazzled at the promised influx of wealth, endeavors to meet these demands to the full, with results, alas, that before long can only militate against his artistic reputation. "Sport Royal," in our opinion, furnishes an instance of this lamentable tendency. It might be well, then, for Mr. Anthony Hope to pause awhile before he kills the goose that has laid him not a few golden eggs. (Henry Holt & Co., 75 cents.)



EX-LIBRIS.

To the Editor of The Ex-Libris Journal.

DEAR SIR: Mr. Blackwell, of New York, is very severe in his criticisms on the work of our American Corresponding Secretary, Charles Dexter Allen, of Hartford. In The Art Amateur for March, 1895, Mr. Allen's "American Book-Plates" is subjected to a sharp note to say somewhat spiteful review.

That our friend, Mr. Dexter Allen, did very wrong to tackle such a subject—while Mr. Blackwell was in the field—is no doubt the opinion of the "Reviewer;" then why did not Mr. Blackwell take pen in hand. It is very easy to carp and say Mr. Allen might have done this and that, but it should be remembered that Mr. Allen is not a New York man, and had not, when he wrote, all the appliances to be had in that great city.

I trust Mr. Allen will take his countryman's chiding in good part, and in any future edition make what corrections he can in the next. He must not, however, take all Mr. Blackwell says as gospel. I have not had time to compare all the corrections of Mr. Blackwell with Mr. Allen's text, but cannot help pointing out a very "unpardonable suggestion" Mr. Blackwell makes.

He reproduces the well-known book-plate of Henry Dawkins, Esq., and says, "It seems likely the Henry Dawkins (the American engraver) did this plate for himself. The plate certainly is American."

Now surely our New York critic is not attempting a joke, or can it be that he desires to draw our good friend Dexter Allen, so that when the new edition comes out—as it certainly will, corrected and revised by the kindly help of friends both here and on the other side—the "Henry Dawkins, by himself," shall appear as "discovered by Mr. Blackwell."

Before this takes place, however, perhaps the critic and discoverer will turn up "Burke's Landed Gentry," Vol. I, and look at page 234; he will there find mention of him, as follows:

"Henry Dawkins, Esq., of Over Norton, Oxon, and Standlynch Park, Wilts.; born 24 May, 1728, was M. P. many years for Southampton, and died 1814; he married, 24 Nov., 1759, Lady Juliana Colyear, and daughter of the Earl of Portmore," etc.

A further search in Burke's "General Armory" for the arms of Colyear gives:

"Gules, on a chevron between three wolves' heads erased ar., as many oak trees eradicated ppr., fructed or." These are the arms impaled on the plate. So much for the "book-plate, by himself, of the American engraver."

Mr. Blackwell will hardly suggest that the member for Southampton emigrated to America on his marriage and set up as an engraver. Moral: Critics, beware of assuming too much, or you may be caught napping. Yours truly,

J. R. BROWN.

The above letter is remarkable, coming as it does from one of the vice-presidents of the English Ex-Libris Society. The review of Mr. Allen's book was a critical one, in keeping with the unbiased character of all reviews in The Art Amateur, which primarily are written for the information of its readers and not to flatter the authors. Certainly there was never a thought of "spite" in its preparation. I desired only to show how it was possible to make a good book better when a new edition should be called for. The book, I may say, was also unfavorably reviewed by Mr. R. C. Lichtenstein—the best authority we have on American Book-plates—and that review was sent to the English Ex-Libris Society for publication in its journal; but for reasons best known to the Society it was deemed advisable not to publish it.

Now the letter of Mr. Brown is altogether foreign to the review. He takes for his text the Henry Dawkins plate and its not being American. Any one would suppose that my review dwelt upon this Dawkins plate. In point of fact, I did not in any way allude to it there. It has no connection whatever with that article. In the March issue of The Art Amateur, wherein my review of Mr. Allen's book appears, there were given, under a distinctly different heading, reproductions of seven early American plates (not known to Mr. Allen), with descriptions. They

were from the portfolios of a collector whom Mr. Allen did not know, and whom he does not mention in his book. The plates and descriptions were sent to me for examination, and were published in the interest of readers of The Art Amateur who are book-plate collectors. One of the seven happens to be the plate of Henry Dawkins, Esq., who Mr. Brown claimed was an Englishman. Notwithstanding all that Mr. Brown says, I would remark that I have no copy of this plate in my collection, and if I had I would certainly claim it to be American. The reasons I have for claiming that the Henry Dawkins plate is American are perhaps as good as Mr. Brown's for holding the contrary opinion.

If the reader will refer to page 127 of Mr. Allen's book, he will find that Mr. Allen writes: "Henry Dawkins was an engraver of but few original ideas, if we judge him rightly by his book-plate work. In this he was largely a copyist [the italics are mine], working altogether in the Chippendale style; his designs for the most part are variations of one general plan, which seem to be borrowed from an English made plate." Now, the Member of Parliament Dawkins may have had a plate, and the American engraver, Dawkins, engraved plates, and, perhaps, he had not then one for himself; he was a "copyist." Such being the case, what was to prevent the engraver Dawkins copying the Member of Parliament's plate and adopting it as his own—especially as the names of both were alike and their ages about the same? The strange thing about Dawkins is, that very little is known about his early life, and particularly about his death. They say he was an Englishman. We have full particulars of the middle period of his career. Then again of the Member of Parliament we have a full account, according to Mr. Brown, of his early life and later days, but his middle life seems to be a blank. It is now getting interesting: Could the two Dawkins be one and the same person? Mr. Allen shows he was rather an amateur at engraving—just what we might expect in a broken-down ran-through-his-estate entailed landowner. Or did he elope with an earl's second daughter and emigrate to America, waiting until such time as he could come into his property to return to England? And as the heir was a long while dying, and he found that engraving did not pay, did he take to counterfeiting when things got desperate with him? Did he expiate his offence in prison, finally get out, make a few more plates, come into his property, buy a ship and name it the Henry Dawkins—there was one such in Philadelphia about this time—sail away to England, become a Member of Parliament, and end his days respectably? As he married in 1759 and made a plate for John Burnet and dated it 1754, perhaps this was purposely done to avoid detection.

Perhaps he did and perhaps he didn't. Anyway this all suggests another instance of what book-plate collecting and heraldry may bring about in solving family mysteries. I may add that the Henry Dawkins plate is in a few American collections, and always credited as American; also that, in a list of early American plates in the possession of a noted Dublin collector, there is found the name of Henry Dawkins. HENRY BLACKWELL.

BOOK-PLATES IDENTIFIED.

MR. HENRY ERNEST WOOD wrote to us, in regard to anonymous Book-Plate No. 51, saying that from the monogram "A. V. S." it might have belonged to Arthur Van Sittart, Esq., of Shottesbrook. By a printer's blunder, which we much regret, Mr. Wood was made to say "Another Van Sittart, Esq., of Shottesbrook," which of course was absurd.

The same valued correspondent writes: No. 57 bears the arms, crest, and motto of one of the Baronets Goodricke, of Ribston Hall, Co. York, England. (Baronetcy created in 1641, extinct in 1833.)

No. 59 bears the arms, crest, and motto (registered at Ulster's Office, Ireland) of a family of Nihell.

No. 60 bears the arms, crest, and motto of the Wightman family in Scotland.

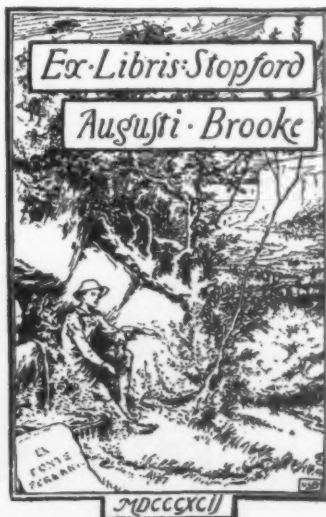
M. Delano de la Noue identifies 57, 59, and 60, and also 58, of which he says: "This is Mar and Erskine. That to Dexter, Earl of Mar, surmounted by an earl's crown, and the supporter a lion not found in Peerage. To the sinister, Erskine with the proper supporter; apparently surmounted by a French chevalier's crown." Mrs. Dahlgren also identifies No. 60.

No. 44 is identified by Mr. Percy Goulson as bearing the coat-of-arms and crest of the old Lancashire family of Traffords, the present representative being Sir Humphrey F. de Trafford, of Trafford Park, West Manchester.

In answer to a correspondent, we would say that the decorative book-plate bearing the monogram "A. G." published last month, is that of Mr. Alex. Geoffroy, editor-in-chief of the French publication, "Curiosité Universelle."

In The Illustrated American of April 20th there appeared an interesting illustrated article by S. T. Willis on "Book-plates of America and England."

THE Henry Blackwell selection of book-plates, shown recently in New York at Brentano's, has been taken to the latter's show-rooms in Chicago, where it has attracted even more attention than it did here. Very full, illustrated accounts of the exhibition have appeared in the Chicago papers, that in The Times-Herald being particularly accurate and well written. Mr. Blackwell has begun in The Book Buyer a series of articles on "Book-plate Collections."



TREATMENT OF DESIGNS.

"THE WATERING-PLACE."

As a landscape study alone, we should find here some charming effects of color, while the cattle add a natural interest to the composition which will be especially valuable to those whose tastes lead them in this direction.

OIL COLORS.—If desired, the subject may be painted on a larger scale, allowing two or more inches on the top, bottom and sides of the canvas, but carrying out the exact proportions in every respect as suggested in the lithograph. Make first a sketchy drawing in charcoal, without too much detail. The horizon line, it will be observed, is above the middle of the canvas, while the two cows occupy a position on each side of the centre. A perpendicular line, here drawn directly through the middle, from top to bottom will be useful. The direction of the river-banks in the foreground and middle distance should also be carefully indicated, and the cows placed each in its relative position.

The blue sky tones at the top of the canvas are painted with permanent blue, white, light cadmium, madder lake, and a little ivory black. For the clouds, use raw umber, white, yellow ochre, cobalt, and madder lake; add a little ivory black in the gray tones at the left. The distant greens are painted with permanent blue, white, a little yellow ochre, ivory black, and madder lake. The colors are a little more lively in the middle distance, and here cadmium is substituted for yellow ochre. The bright foreground greens are painted with cadmium, antwerp blue (or prussian blue), white, vermilion, and ivory black.

The colors for the red cow are light red, raw umber, white, yellow ochre, and ivory black in the local tone; burnt sienna is added in the shadows, and a little madder lake may be substituted here for light red. The white and gray parts of the red cow and the general coloring of the white cow may be painted as follows: For the medium gray tint mix white, a little ivory black, yellow ochre, and light red, with cobalt in the bluer parts. The dark touches in the eye may be given with bone brown and a little cobalt. Paint the horns with raw umber, white, yellow ochre, a little ivory black and madder lake; add a touch of cobalt in the half tints. The water may be painted with the same colors given for the sky, only add more white and yellow ochre in the foreground tones. The brilliant greens in the immediate foreground are painted with antwerp blue, white, cadmium, vermilion, raw umber, and a little ivory black for the general tones; in the shadows substitute burnt sienna for vermilion, and add madder lake in parts. The bit of brown earth showing at the right bank may be painted with bone brown, white, yellow ochre, a little permanent blue, and madder lake. Add a touch of vermilion in the high lights. Paint the grasses and leaves with a small sable, putting in any little details that may be seen. In finishing, add a warm touch of color in the nose, ears, and under parts of the cows, using madder lake, yellow ochre, white, and raw umber.

WATER-COLORS.—In copying this study a medium rough paper will be preferable, though, if the size is enlarged, a heavier texture may be used. Draw the cows carefully with a hard lead-pencil, and indicate the lines of distant shore and foreground. Only the outlines will be needed at first. Wash in the sky with three tones—viz., blue at the right, yellow gray in the middle, and a soft purple gray below and on the left. Use for the blue tone, cobalt, yellow ochre, rose madder, and a little lamp-black. These colors will also serve for washing in the purple clouds, only add more lamp-black and rose madder and less yellow ochre. The yellow-gray tones in the central clouds may be washed in with yellow ochre, vermilion, a little sepia, and a very little cobalt. These colors will serve also for painting the water, though mixed in different proportions; more yellow is used here and less black. Run in a tone of light red and cobalt where the reflections occur, and modify these with the local tint.

Wash in the foreground greens with a vivid coloring, and draw the details of grasses, leaves, etc., with a small pointed camel's-hair brush. Mix for these, prussian blue, cadmium, vermilion, and lamp-black; add sepia and rose madder in the shadows. A little cobalt and lamp-black may be run over the cooler tints, and rose madder added in the softer tints. Wash in the red cow with light red, yellow ochre, and lamp-black, and add a little cobalt in the half tints. Where the deeper shadows occur, use burnt sienna with rose madder, and lamp-black or sepia. Sepia and yellow ochre are used for the horns, a little cobalt and light red being added in parts.

In finishing, draw in the details carefully with a pointed camel's-hair brush, deepening the accents in the shadows where necessary. Take out the high lights crisply, using a piece of thick blotting-paper cut to a point.

The opaque method may be employed in copying this study if preferred to the transparent washes. The same list of water-colors given above are used, with the addition of Chinese white throughout; and comparatively little water is needed in the painting.

CENTRE-PIECE FOR EMBROIDERY.

A GREAT many pretty ways suggest themselves to one by which this centre-piece design might be brought out in what is known in embroidery as "white work." As the study is purely conventional, an altogether conventional treatment will be most appropriate. In the first place, in transferring the design to the linen, let the thread drawn for the hemstitched hem or fringe be the guide for getting the drawing on the fabric straight. This is intended to be a warning, for if the transferring is not perfectly accurate the effect of such a study as this will be very bad, for the straight lines of the foundation texture will be in contrast at every point. The double line bordering this work affords opportunity for one of the pretty outline stitches—the herring-bone or feather stitches between the two lines themselves outlined, or the double buttonhole, which will make the bar solid. This latter is very rich, and the entire deep border, with its beautiful corners, may be made to look like a rare piece of Oriental work by the simple outline and darning. Outline the design in the Kensington outline stitch, using Roman floss, and darn the background with a double thread of filo or darning silk if you use a light linen for the centre-piece. By light linen is meant one not very coarse; but a fabric as light as lawn should not be used. A linen of good weight is recommended, and when it is used, heavier silks for working will be needed. The outlining may be done in the Asiatic rope silk, and then the rich Roman floss will be beautiful in combination for filling in the background in the darning stitch. The outlining should be done with a firm short stitch; then begin in one corner close to the bar—perhaps one sixteenth of an inch from it—and darn parallel to it until the other side is reached; reverse the work and return, making the stitches darned in alter-

nate with the first row. Embroidery darning is done one stitch at a time. The weight of the fabric will hold it down over the knee, as one would pin down a seam to be sewed in running stitch. The stitch on the wrong side should be taken up very small, about one sixteenth of an inch long, and the alternate one, which lies on the top, should be about one fourth inch. On the alternate rows the little stitch on the back comes at the centre of the long stitch on the face. In darning behind the design, carry the lines straight across, from one extreme side to the other, skipping the forms by carrying a long stitch on the wrong side, where they are less than half an inch wide. Where they are wider it will be necessary to fasten off the thread and recommence on the other side. Do not attempt to stop short of a complete line straight across from side to side. A thread of the linen may be drawn slightly—not out, of course—to indicate at intervals the perfect direction. The heavy stemming may be worked like the enclosing bar in double buttonhole, gliding into outline where the forms intervene.

This centre-piece, worked in these stitches and all white, will be heavy and rich, and will well repay the time it will require. Although a large piece of work, it will not be at all difficult and it will have a quality as dear to the heart of amateurs as it is rare in elaborate work—that of being easily picked up and laid down, and it can all be done in the hand instead of in frames. Another pretty way, and one which will be less work, is to darn and outline the design itself or honeycomb and outline it—or the larger forms may be "appliqued" and buttonholed around the edges. Simple outline will be effective in so heavy a drawing, and for this no thread will be more easily managed than the Asiatic Outline Embroidery Silk.

BORDER FOR EMBROIDERY.

THE constituent parts of this border design are in striking contrast to the centre-piece, and we will carry out the idea of contrast both in color and in style of work. The study is less appropriate for linen than for silk or wool fabrics. Whatever



MEDALLION DECORATION. (PUBLISHED FOR A. A. T.)

color combination is chosen it will be well to relate the two sorts of flowers by making their centres alike, and these will be very effective if covered solidly with parallel stitches, cross-barred and diapered. The leaves and six petalled flowers may be worked in long and short stitch or shaded solidly—the color deepening to the centre. Work the stems in Japanese gold. There is one point which may need a further suggestion: to work the flowers, which are in a complete circle, commence the long and short stitches at the point where one petal touches the next, and follow the line around to the centre. Work all the petals in this way.

TOILET SET.

IF the pretty dressing-table set, two pieces of which we give this month, were tinted a cream white (light ivory yellow) it would harmonize with any color chosen for the decoration of the table and room. Touches of the same could be introduced in the floating ribbon and in the flowers on the box—just enough to connect them with the general scheme. Or the various pieces might be tinted with bronze green, celadon, chrome water green or deep red brown, used very delicately. In any case the design will be drawn in first with water-color carmine, and if light ivory yellow is used, the tinting should be laid over the whole surface, removing it afterward from such parts as may be necessary. But with the other colors it would be more effective to shade the cover of the box and the mirror back from the edge in, leaving the centres white, the color fading off imperceptibly. The bottom of the box should then be solid color.

The figure is laid in with a flesh tint of two parts ivory yellow and one of carmine 2, and rounded up with a gray made of yellow brown, a touch of deep blue green and carmine, blended softly into the flesh tint while still wet. After drying, add in the most delicate manner such lines as are necessary to assist the modelling, and indicate the features with deep red brown added to the gray, or with carmine and a little brown 17. Unless it is proposed to model the figure up perfectly, then, of course, all

lines are to be avoided; but the same colors are used, working in a delicate stipple not to disturb the first coat. Put the ribbon in a flat tint, and indicate the shadows with clear, sharp touches. The roses will be softer if painted with deep red brown used very thinly. Have some touches of warm gray and violet-of-iron among them and in some of the leaves. The ornament around the edge is a delicate pen-work of gold, enclosing a tiny dot of raised gold, or it might be enamel of the proper color. It will of course be necessary to use unfluxed gold on the tinting color, which will be fired first, but if this is not convenient, then clean off a band just wide enough for the decoration, and the gold can be laid on the white china. In this way, and using enamel instead of raised gold, the set can be finished at one firing, but would be more satisfactory if given two.

CORRESPONDENCE.

WATER-COLOR AND OIL PAINTING.

S. S. B.—(1) A full brush is indispensable in water-color, no matter what scheme you follow. A shadow will never look transparent unless put in freely. Dragged on with a sparing hand it will be heavy and dull, not to say woolly, instead of crisp and sparkling. (2) The chief charm of water-color painting lies in its delicacy and transparency. If bent on using opaque color, you may as well resort to oils at once.

A. F.—(1) In painting in oil colors upon celluloid, use a strong drier made of equal parts of gold size and spirits of turpentine. No other medium is necessary. Apply the colors thinly with sable brushes. (2) In painting upon chamois leather, water-colors are used mixed with Chinese white to give them body; or the design may be painted in Chinese white, and when this is dry, the colors can be applied over it as glazes.

"CONSTANT READER."—(1) The varnish probably was applied to the painting too thickly. It should have been thinned with rectified spirits of turpentine. (2) If oil colors are used on a black panel, no under painting is necessary; simply lay on the colors in their general tones, using as much paint as possible to prevent the black ground from showing through.

T. S.—By referring to the announcement at the foot of another page, you will see that, for a very small consideration, you can have a variety of our color facsimiles of roses. In the June number we shall make a specialty of describing the treatment of these flowers in oil, water-color, and pastel, and there will be, in addition, another rose study in colors by that clever French artist, Mr. Georges Houard, and a number of useful drawings of the same flower.

S. O. I.—(1) In painting in oil the portrait of a child, give preference to the most tender tints, broken with pearly grays, softened into shades laid as a ground for a transparent glaze. The following tints may be used, the white predominating in each case: White, Naples yellow, and rose madder—the same toned with ultramarine; white, raw sienna, and rose madder; white, Naples yellow, and Indian red; white and rose madder; white, rose madder, and light red; white, light red, and emerald green. (2) Oil the wood first with linseed or poppy oil; when dry, paint directly upon the wood. After the painting is completed varnish with French retouching varnish, which will give a finish.

"AQUARELLE."—(1) Safer than pure scarlet—which will fade if exposed to the air—is crimson lake glazed with gamboge, which will turn it scarlet. (2) Select rather a heavy paper of medium texture, and stretch it carefully. Wash over the surface with pure water, and when dry sketch in the outlines of the subject lightly with a hard, finely pointed pencil. In doing this have as few corrections as possible, as every erasure destroys the surface of the paper and makes the clear color, when applied, opaque. It is often a good plan to make the drawing on a separate piece of paper, and transfer the outline by means of a piece of tissue paper covered with black lead. (3) If you lose a light and cannot regain it satisfactorily by washing or scratching out, then use Chinese white; but avoid this if possible.

DRAWING.

"SCHOOLMA'AM."—(1) On the contrary, shading done with the stump, in figure drawing, is very good practice preparatory to painting in oil. The effect will be more like that of oil painting than any work done with the point could be, and the execution also is not dissimilar. (2) Artists measure curves by means of the angular lines enclosing them. The more pronounced the curve the sharper the angle; and when the curve nearly approaches a straight line it is represented by one in the first "blocked-out" sketch. In the same way they substitute planes for curved surfaces in the preliminary modelling of a subject. Planes and angles can be measured and compared with one another much more easily than curves.

STUDENT.—Dissolve two drams of isinglass in a pint of water, and add to this two pints of spirits of wine. This is an excellent fixatif for crayon drawings. The fluid is applied to the back of the picture by means of a brush, which, being dipped in it, the hair is bent back, and by being allowed to recover itself by its own elasticity, distributes the liquid very equally over the paper.

ILLUSTRATING FOR REPRODUCTION.

"HAMPDEN."—(1) You will find numerous examples in The Art Amateur of lead-pencil drawings reproduced in facsimile; but the best by far are those done by the "half-tone" process. The Albert Lynch pencil drawings in the March number were all done in this way; so was the frontispiece of the April number. (2) Many illustrators prefer lead-pencil to pen-and-ink, and if the drawing is well printed on good paper it is as acceptable. The pencil must be very soft; Whatman's hot-pressed paper is the best to draw on, but any kind of good white paper with a slight "tooth" will do. Such drawings, however, cost more to reproduce than those done with a pen, and publishers, as a rule, do not like to accept them. Until you have had more experience in drawing, you cannot hope to have your work accepted by a New York magazine. Should you desire to test the point, however, send some examples to the editor you mention, writing your name and address in full on the back of each drawing, and enclosing stamps for their return if unacceptable.



SUGGESTION FOR THE DECORATION OF A FAN MOUNT. (PUBLISHED FOR B. S. F.)

H. A. E.—All designs sent for publication in The Art Amateur should be very neatly drawn in pen-and-ink. They should also be working size.

G. M. O.—The following are useful books for the art student: "The Essentials of Perspective," by Professor L. W. Miller, published by Charles Scribner's Sons (price, \$1.50), and "Free-Hand Drawing" and "Drawing in the Public Schools," published by the Anson K. Cross Publishing Co., 13 Exeter Street, Boston, Mass. (prices, respectively, \$1.50 and 75 cents).

M. A. R.—The choice of pens for drawing in ink varies with the artist's peculiar touch or handling. A good all-round pen is Joseph Gillott's 303. For bold work use a goose-quill or Esterbrook's "Falcon;" for fine and delicate handling, Gillott's 170, 290, and 291. The last named is a pliable and fine pointed pen—a favorite too—but soon used up. Lithographic pens, being long pointed, are not serviceable for paper use.

R. T.—Drawings should always be made much larger than the plate to be engraved. For the more sketchy styles of work one third larger will answer. But for all careful and finished work, the drawing should never be less than twice the length and twice the breadth of the desired plate. A great saving of time is accomplished by at first laying in the darker masses perfectly black with pen or brush, and afterward getting the gradations by drawing in white lines with the pen; use for this purpose Winsor & Newton's best flake white. Never go over a line the second time until the first is perfectly dry. Higgins's water-proof india ink is preferred by most professional draughtsmen. Bear in mind also the following cautions:

Do not make your drawings in reverse.
Make sets of drawings to the same scale when possible.
Never cross-hatch or re-enforce a line or lighten with white until the lines previously drawn have become perfectly dry.
Leave no pencil marks or any lines, dots, or blotches that are not to come out in the plate; but in removing any of these, be careful not to disturb any of the lines of the drawing.
Have a blotting-pad always under the hand. It will keep your copy clean; but never use it to take up ink from your drawing.
Always leave a margin of half an inch around the drawing, so that it may be tacked to the camera-board without injury.

MODELLING IN CLAY.

F. B.—There is no reason why you should not teach yourself such modelling, especially if you have a fair knowledge of drawing. The materials required are few and simple, the chief of them being, of course, the clay. There are two kinds of clay used: stoneware clay, which is easy to keep wet and in good working condition—this being the kind you need—and terra-cotta clay, which is stiff and strong, and adapted chiefly for work which can be rapidly completed. Both kinds can be bought at any pottery. Your next requirements are a modelling stand, a modelling board, a sponge for wetting the clay, a pair of calipers and a few other small tools, which can be had at any artists' materials dealer's. The fingers, however, are always the best modelling tools. Mechanical ones should be used as little as possible. For a first lesson in modelling, a cast of a hand or foot, procurable at little cost of any cast-maker or dealer in artists' materials, affords the most serviceable subject. Having obtained this, take a board of convenient size and put the clay upon it somewhat in the shape of the object to be copied, which we will suppose to be a foot. Block your subject in roughly—using measurement to guide you whenever you are uncertain as to proportion—in square planes or flats. Make one plane in the centre, from the top of the instep to the toes; then a simple square plane on the outside and a broader flat on the inside; block the ankle in four planes, front, sides and back of each toe in three planes, and so on. When you have mastered this, you can proceed to the more difficult portions of the body, working in the same manner. Casts of the eyes, nose, mouth, and so on can all be bought for this purpose. In copying be careful to block in everything very squarely, and to be accurate in the measurements. A correct measurement in a cast is like an outline in a drawing—it is the backbone of the work.

PAINTING UPON LINEN.

F. H. L.—Linen can be painted upon with oil or water-colors, tapestry dyes, or any of the so-called indelible inks. But there is no color or medium known that will not suffer more or less in the process of washing where soap and water are used. But small articles, painted in any but oil colors, can be perfectly cleaned by washing in naphtha. Pour sufficient naphtha into a bowl, immerse the article in it, and wash it in precisely the same manner as if using water, but do not squeeze it into wrinkles. When clean it can be rinsed in clean naphtha. Let it dry by dripping, without wringing. Hang it up where there is a draught of air, and in a few hours all smell will have evaporated. Care must, however, be taken to keep it at a distance from fire, as naphtha is very inflammable. The article can afterward be slightly dampened by placing it between the folds of a wet towel, and then ironing it smooth. If naphtha were used to clean an article painted with oil colors, it would cut the oil and cause the colors to spread. For the same reason colors should be used which contain the least medium of any kind. Various mediums are found in the color shops which promise to make colors with which they may be mixed indelible. But none of them can be recommended as unfailing. Linen painted in tapestry dyes cannot be steamed to make the colors lasting. The nearest approach to indelible and soap-proof colors is in the indelible colored inks. But they will all be found to fail under the test of hot water and even the purest soap. The black ink, however, stands the process even of boiling, although it is safer to omit this. If too great a quantity of ink has been used in any stroke, and the material is in any way loaded with ink, it will always "run." The process of painting upon linen is very much the same as upon paper. Thin the oil colors with turpentine or naphtha, and use like water-colors. White should be very sparingly used, if at all.

The tapestry dyes, water-colors, and "indelible" inks can be used without any medium except water. Various "mediums" are advertised in the color shops, but it is doubtful if they are of any great advantage. For use, together with embroidery, the tapestry dyes will perhaps be found to blend best in tone with that of the embroidery threads.

INTERIOR DECORATION.

"RUFUS."—Instead of painting or staining your new wooden ceiling, have it oiled and shellacked; this will take off the rawness, darkening it somewhat and bringing out the grain of the wood. In decorating a platform for college exercises, cheese-cloth can be employed to excellent advantage in crimson, old gold, pink, etc., according to the class or college colors, which must of course be considered. The cheese-cloth can be looped gracefully around the cornice in its natural width, or may be divided into strips half that size for decorating smaller objects. It is a most adaptable material, as well as very inexpensive, and if artistically managed will give most satisfactory results.

E. B.—Presuming your little country house is used mainly as a summer residence, and it being of such simple de-



sign, nothing would be in better taste, considering its sylvan surroundings, than to have the outside painted white, or cream and white—that is, the main body in cream and the cornices, window-frames, and piazza columns picked out in white—not a skim-milk white, but a good opaque white. Let the window-blinds be of a seal brown or laurel-green color; the shingle roofs in a lighter and warmer shade of green. In the treatment of your parlor, the woodwork being painted white, you have a good opportunity to avail yourself of a prevalent fancy for the old delft blue-and-white effects. Select a paper in these colors, something after the style of the cretonnes and chintzes of the Liberty art fabrics, and intended to go with them. Have a frieze of eighteen inches or two feet deep divided by a picture moulding in white—no gilt. There need be no dado unless you have a dado moulding already on the wall. The floor should be stained a pale cherry red and varnished; or if of hard wood, waxed and polished. A few good rugs, rattan furniture, with plenty of cushions covered in blue and white or colors, in choice art silks or cretonnes, and the usual draperies—preferably white window-curtains looped up with broad sashes of blue ribbon—and the walls garnished with a judicious selection of black-and-white subjects or choice bits of color, widely matted and in narrow frames of deep cherry wood, and you would have a cheery, cool room for summer days, and a very pretty one under the soft amber rays of evening lamps.

S. S.—In mounting your painted tapestry, do not have the "velours border" as wide at the sides as at the top and bottom. The effect should be of a broad band at the top and bottom and a narrow one at the sides. The top should have rings sewn on at the back to be run over a thin brass rod, which can be supported on small brackets fixed on the wall.

M. A. R.—The simplest treatment of drapery as a background for the statue of Minerva in a school chapel would be to have a curved brass rod—a quarter of a circle to a radius of three feet—fitted in the angle of the wall, at an altitude of fourteen or fifteen feet, with specially made brackets, one at the ends, and a deep one springing from the angle itself to support the middle of the rod. From rings hang a deep crimson baize or cloth drapery to the floor. A wide border might be worked on the lower edge of Greek pattern in gold thread or silk. For a richer and more ornate or architectural treatment, special designs should be obtained from the architect of the building or some one properly qualified to make them.

CHINA PAINTING.

A SUBSCRIBER asks: "What causes bright gold to become purple in firing? Is there any remedy for it when once fired?"

Your bright gold was probably applied too thinly; re-gild the piece of work and fire again.

A. E. asks: (1) "With what should old blue (Lacroix) be mixed? I have used turpentine in the ordinary way, and have given the china two firings. When the color was applied rather thickly it came out a blackish purple; when applied thinly, an ugly, blue calico tint. (2) Do powder colors ever come out well with only one firing? (3) Is white relief in powder mixed with tar oil? (4) What is the best make of white relief?"

(1) If the old blue was not of the proper tint, it may have been that there was some fault in that particular tube. All of Lacroix's colors (or any colors in tubes) are applied for tinting in the one way—with balsam and lavender, or with some tinting oil. Two thin coats are better than one thick coat. (2) If you mean powder colors used for dusting on grounds, they are intended for one firing only. If you grind them with oil they are then like any other colors. (3) Enamels are ground with fat oil; observe the same rule with them as for other colors. Use just enough fat oil to mix, but not thoroughly wet the powder; then thin with just sufficient turpentine to grind it. Too much fat oil will cause it to blister in the firing. (4) Use one part English enamel to three parts German aufsetzweiss. This mixture will stand any amount of firing. If you wish to tint your white enamel with tube colors, use aufsetzweiss alone.

S. J. L.—(1) "Jewels" are made of glass, and they will melt if the fire is too strong. A special paste is used to attach them to the china. (2) The dull green gold bronze and brown gold bronze are obtained by mixing a little ordinary color with a good proportion of gold. A few experiments, probably, will give you the shades you need. A mixture half silver and half gold gives a beautiful pale golden green. (3) The raised dots you speak of are simply little lumps of white enamel put in with the brush. They may be tinted by mixing color with the white enamel before the latter is applied; but it is safer to put them in in white, and, after the first firing, tint them and then fire the object a second time.

SUNDRY QUERIES ANSWERED.

K. E.—If you write to Mr. Ernest Knaufft, 132 West Twenty-third Street, New York, he will give you the information you desire about summer classes in illustrating.

A SUBSCRIBER.—(1) A "pochade" is a French term, meaning a hasty memorandum sketch from nature, made merely for the artist's own use. (2) Warm colors are those which have red, ochre or yellow in them. Cold colors are those in which blue or black predominates. Broken tones are the primary colors with gray in them.

C. O.—Wood for pyrography needs no special preparation beyond being planed quite smoothly. For a small flower



design deep burning is not desirable. It is a matter of choice whether you burn the background or leave it untouched. In the first case the flowers show light on the burned ground; in the second, which is the easier plan, the design comes out dark on the plain light wood. The use of two or three coats of French polish applied with a soft brush is a quick method of polishing.

B. C.—Aside from what text-books say about gilding and the directions accompanying the various gilding mediums, a gilder will tell you that the burnishing to be successful requires an adept; that an amateur will find the processes so numerous and requiring such accurate knowledge and skill that most likely, after all is done, he will be dissatisfied with the result. The process requires sandpapering and gold-sizing half-a-dozen times, applications of alcohol and water half and half, and the burnishing with an agate burnisher. You would do better to put your frame into the hands of a qualified gilder for the burnishing of the heads.

S. J.—To clean a plaster cast, after thoroughly dusting it, use a handful of bread-crumbs, or some sponge rubber. Remove fly spots with your knife or with a little fine sandpaper. If the casts have been shellacked or varnished, soap and water is all they need; but if not, and there are stains on them, it would be best to size them over, and paint in oil colors to the desired tint—white or creamy white.

R. J. T. asks how to make strong tracing paper. Dampen a piece of ordinary thick paper with perfectly distilled benzine, and trace on your design with pencil or ink. When the benzine evaporates the paper will resume its whiteness and opacity. If the evaporation takes place before the design is finished, dampen anew.

SOMERVILLE.—(1) Richness does not result from the use of gorgeous colors, but from the judicious combination of any colors you may use. The simpler your palette is, the more rich and harmonious will your picture be. (2) White and black are necessary to every palette, but it is equally necessary to know how to avoid abusing them. A dot of white too much takes all the life out of a tint, and gives it the dry look known technically as "chalky." A dot of black too much deprives a tint of all its transparency, and makes it "dirty."

"AMATEUR."—You may paint on bolting-cloth with either water-colors (with an under painting of, or mixed with Chinese white) or with tapestry dyes. Oil is sometimes used, the colors being thinned with fresh spirits of turpentine. Bolting-cloth costs from \$1.10 to \$2.50 a yard, according to the width. The \$2.50 is forty inches wide.

F. T. B.—To transfer your design to the velvet, prick holes with a large pin at short distances in the outline of the pattern, and then pass a small bag filled with powdered starch lightly over the holes, taking care not to move the pattern. The whole design will be reproduced on the material beneath, outlined in small dots, which can be easily connected with a fine brush filled with Chinese white, making the outline complete.

B. J. P.—The "wax medium" is prepared as follows: a glass is partly filled with turpentine, and a cake of white wax is cut up in small pieces and put into it. This is well shaken together, and then allowed to stand in the jar, well corked, for some hours until the whole is in a liquid state of about the thickness of syrup. It is then ready for use. More turpentine is added when painting, if the medium becomes too thick. It is mixed with the colors in painting in the same manner as poppy oil, and with much the same effect, though it appears to clarify the colors and add softness to the texture.

"SEMINARY."—"Local color," in the sense of the paragraph to which you refer, means the actual color of any given object apart from the action of light, shade, reflections, atmosphere, distance or other incidental causes that affect the proper representation of color. You know, of course, that in painting a scarlet garment or a green field very little of either actual scarlet or actual green is needed; moreover, if only the local or actual tint were employed, a merely flat, unmeaning patch of color would be the result. As a rule, local coloring is most apparent between the lights and broad shadows.

B. O.—(1) Castelvetchi, 143 Grand Street, New York, will send you his catalogue of plaster statuary and busts if you mention The Art Amateur. (2) Plaster casts may be painted, if they have been first thoroughly sized with isinglass and water, to prevent the paint from sinking in. If too shiny, rub them with turpentine. (3) Keep the clay moist in a wooden pail with a tight cover. When not using it, sprinkle it with water and keep a wet cloth over it to prevent the moisture from evaporating.

S. F. T.—(1) You are not entirely correct. Gainsborough painted his famous "Blue Boy" to disprove the assertions of his rival, Reynolds, that blue could not be used in a picture as the dominant color, and that the most vivid tints must be placed in the centre of a painting. (2) In buying a Missal, always look for a painting of the Crucifixion. If this is wanting, the book is almost certainly imperfect. In books of "Hours," always look for a calendar; without one the book would have been practically useless. (3) Not at all. Some of the greatest artists never or rarely signed their works. The signature or monogram, at all events, can be of no real value, unless it is old and at the same time coupled with other general marks of originality.

S. F.—If a photograph is properly prepared for coloring, the greasiness you speak of will have disappeared. Take a large brush and wash over the photograph with clean water to ascertain if it be in a proper state to take the colors. If the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water, and then pass the tongue from the bottom edge upward over the whole face of the picture. At least this is what the "professionals" do. The process is repeated until the water lies smoothly over every part. The method certainly does not seem very cleanly, but it is preferred by practised photograph colorists to the employment of any of the various preparations that are sold for the purpose. "Newman's sizing preparation" is as good as any of these latter.

B. J. S.—You are quite right: the removal of a mounted print from the mount without injury to the print is not an easy task. Probably the best method is to place the mounted print in a tray of water, with the print uppermost, and allow it to remain until the water has penetrated through the mount and softened the paste. The process may be hastened by sponging the back of the mount with hot water. Some skilful photographers have been known to remove mounted prints by starting a corner with a sharp penknife and then stripping the print boldly from the mount, but the practice is not apt to succeed in unskilful hands.

J. T. S. says: "Will you kindly give me some directions for making the chess-table shown in the February number?" The size of this table is just two feet square. First draw from corner to corner two diagonals, giving the centre of the table. Through that draw two lines parallel to the sides. These lines will be the guides in transferring the design to the wood.

Begin with the board itself, dividing it into squares. The black lines are all boldly engraved, and the tinted part stamped. In executing the border, the corners come first, as they apparently overlie everything. You will find on examination that they are symmetrically divided by the diagonal lines, and also that they have a regular growth, comparable to that of a plant—starting from the corner and branching out and throwing off leaves by the way. Now come the sides. It will be observed that each side is divided into four circles. Draw these first as guides, in the manner shown in the design. Then draw the ornament, which runs from one corner to another, and overlies the circles. Then complete the circles, with their ornamentation, and last of all fill in the small vines, with flowers and leaves, inside the circles. Engrave them in the same order—the corners first, the ornament overlying the circles next, then the ornamented circles, and lastly their filling. Reducing the design to its elements in this manner will much facilitate its execution, and it will be more easily completed than seems possible at the first view.

This design will look exceedingly well if done in pyrography. The best wood to use is bass or white wood. This is on account of the beautiful effects to be gained by its contrast with the rich browns, shading almost to black, that are obtainable by the burning. Holly, sycamore, lime, oak, chestnut, cedar, poplar, and tulip are also suitable. To give a proper finish, a fine polish or varnish must be used on the work.

SIR: I have had considerable trouble in my experiments to paint photographs on the back of bulged glass. Will you kindly tell me how to transfer the picture from the card-board to the glass, and what kind of a transparent preparation to use?

A. G.

Put a teaspoonful of starch in a small cup, and cover with cold water; stir well, and boil it until it is semi-transparent. If it remains milky, you have not enough water; if thin and very clear, too much. Throw it away and try again. The starch must be very thick. The photograph must be unmounted. If on a card, soak it off—all night if necessary. Cut it the size of the glass, lay it in cold water a few minutes, then place it between folds of cloth. After this put it face up on a paper the same size as the photograph, and with the fingers rub it well all over with the starch; rub the inside of the glass also. Lay the glass over the picture and pick the whole up together; press the picture lightly against the glass with the fingers, in the middle only. Then with the rubbing tool (an old tooth-brush with the handle smoothed off will do) rub from the centre to the edges, working out all the starch and air bubbles; change the rubbing paper for a clean one when necessary, and if the photograph gets dry wet it slightly. If after drying an hour or two many glistening places appear, soak it off and do it over again. When thoroughly dry, take a piece of emery cloth an inch square under the finger, and rub with a circular motion until you grind off all the paper down to a thin film, perfectly even all over. Then heat the glass quite hot, and rub the picture thoroughly with a paraffine candle, also rub it well with a cloth. If the cloth is well saturated with paraffine it works better. Now let it partly cool, and rub off the surplus with a clean cloth; do not rub too much or let the glass be too hot, or white spots will appear. If after it is cold there are spots where the paper was not rubbed off enough, you can heat it and rub with the emery cloth, heating

it again afterward, and put on more paraffine if necessary. Keep on heating and grinding until the whole is perfectly clean. Pictures prepared this way are said to keep their color.

ENTERTAINMENTS have been given during the winter in New York by a number of young men and women who study at The National Academy of Design. They call themselves the Society of National Academy Art Students, and their main object is to create a fund for the purpose of sending, each year, one of their number abroad to study.

MR. WALTER SATTERLEE's classes in figure painting will open at Bellport, L. I., on June 15.

SEVERAL members of the New York Society of Ceramic Arts and others interested in underglaze painting are following a course of study under the direction of Mr. Charles Volkmar. The class meets in Madame Le Prince's Technical School of Applied Art on Wednesday and Saturday afternoons.

MISS ANNA SIEDENBURG will give lessons in glass painting at her studio, in the Auditorium Building, Chicago, during the months of May and June.

ANOTHER ART LOAN EXHIBITION.

THE financial success of the Portraits of Women and similar loan exhibitions given for the joint benefit of several deserving objects has led to a similar enterprise in aid of the New York Cancer Hospital, the Society of Decorative Art, and the Virginia, Memorial and Jewell Day Nurseries. The exhibition is to be opened on April 25th at the Ortgies galleries, to continue for four weeks. Mrs. Pinchot is at the head of the Committee on Fans; Miss Newbold, on Laces; Mr. James A. Garland, on Tapestries and Embroideries; Mr. Karrick Riggs, on Watches, Snuff-boxes and Jewelry; Mr. Alfred Duane Pell, on Old Silver; Mr. Thomas B. Clarke, on Ivories and Enamels, and Mr. William Loring Andrews, on Book-bindings.

NEW COLORS FOR CHINA PAINTERS.

ALL good mineral painters will appreciate the enterprise of Messrs. A. Sartorius & Co., in preparing for their use some new colors which they are introducing as the "Vitro Moist Water-colors." As the name indicates, these are vitrifiable, ground with a medium soluble in water, and intended to be used in the same manner and fired as other mineral colors. Selected as the best colors obtainable from all of the factories, they are sold, with some of Sartorius's own specialties, under the original names. While possessing nearly all the good properties of oil colors, the vitro colors have some advantages of their own. For tinting there is no comparison, and when once known and understood they must entirely supersede oil for that purpose. They take the china with a soft, velvety touch, are easily and quickly blended with pad or stippling brush, and their freedom from

that exasperating affinity for dust will be appreciated by all who have used mineral colors; what little is taken in is easily removed, and does no harm. For the laying in of a piece of work, the colors act freely and sympathetically, and for a subject like a face or figure they can be kept open for an indefinite time, allowing of a considerable amount of modelling; then, dried over sharp heat, they become as firm as any others for retouching or transportation. For flesh they are admirable, and they can be used in connection with oil for one firing—laying in with one and finishing with the other—by taking the precaution of thoroughly drying, over heat, between each coat. This is for persons who prefer to use them for tinting only, or who have not yet acquired that dainty handling necessary to work on unfired color without disturbing the ground; and also for such details as hair, lace, jewels, etc., that require a soft and delicate precision of touch.

The vitro colors are cleanly and simple to handle, with no confusion of oils and mediums, all that are necessary being the two sold with them, one for tinting and laying in, which is slow drying, and another, quicker, for finishing, enabling one to carry on her work as far as necessary. And whatever excess of both may be used, there is no unpleasant effect either before or after firing.

They are economical, from the fact that there need be no waste, as of oil colors drying in the tube and on the palette, such as remains after work is finished being returned to the glass jars in which they are sold, and the whole may be, with proper care, kept in perfect condition until the last atom is used. Water gold, raised paste and enamels, gouache and glass colors, are all prepared in the same manner.

Their freedom from unpleasant odors will enable very many persons to take up this work who have been prevented from attempting it before, and for this reason alone, as they seem to be free from the objectionable features of other attempts to produce vitrifiable water-colors, they deserve the attention of all interested in china decoration.

VERY choice examples of the Redon white and decorated French china may be found at 43 Murray St., the New York agency of the noted Limoges factory. Among the best pieces in white ware, the writer noted a dinner set in Rococo style, with ornament on the ware that would take gold and other decoration well. The cups belonging to the set are new in shape and very pretty, especially those for chocolate. There are many graceful vases, mostly in "Empire" style. In the printed ware the decorations are quiet and in good taste. One attractive dinner set was tinted pink, with gray-blue flowers and gold decoration; another had the same decoration on an ivory ground. Some of the Redon plates with gold borders on dark grounds are particularly good.

A CIRCULAR of rare artistic merit, appropriately inscribed "In Gold and Silver," was issued by The Gorham Manufacturing Company at Easter. It was folded in four, the inner pages being left blank, in the Japanese manner. Printed on creamy vellum paper, in silver, gold, lemon, buff, and black, it bore on the front a Beardsleyesque design, the middle pages opening to form a single column business announcement with richly illuminated letters and a graceful border decoration of lilies.

THE ART AMATEUR

Special

"Rose" Offer for One Dollar.

This includes:

Pink Roses and Clematis,
24 inches long by 16 inches high.

American Beauty Roses,
16 inches long by 11 inches high.

American Beauty and White Lilacs,
16 inches long by 11 inches high.

Yellow Roses and Purple Lilacs,
16 inches long by 24 inches high.

Pink Roses in a Jar,
16 inches long by 11 inches high.

La France Roses (2 studies),
each 16 inches long by 11 inches high.

Jacqueminot Roses (2 studies),
each 16 inches long by 11 inches high.

In addition to these, the June number of THE ART AMATEUR, containing another beautiful Rose study, will be included in this offer. The catalogue price of the studies alone is \$3.00. Our subscribers who will have the June number are offered the above studies for

SEVENTY-FIVE CENTS.

Address

MONTAGUE MARKS, Publisher,
23 Union Square, New York.

ESTABLISHED 100 Years

PEARS SOAP



A HUNDRED YEARS AGO

New men and methods, systems, creeds,
New fabrics, nostrums, wars,
Arise and pass as years roll by.
Yet there's no change in PEAR'S,
With princes and with cottagers,
With artisans and peers,
It's been the toilet favorite
Over a hundred years.

The beauties of the ancient days
Of powder, puff, and patch,
Kept faithful to their faithful PEAR'S,
And never found its match.
And when the aged century
Died out and disappeared,
PEAR'S SOAP will still be foremost
Another hundred years.

A Sketching Class for Holland.

MR. and MRS. JOHN J. REDMOND will take a limited number of pupils to Europe early in June to study from nature principally in Water-Color (also Black-and-White and Oils or Pastel). The trip will consist of a two weeks' stay in Paris at the time of the Salon, several weeks in the old Flemish cities, and the rest of the time in Holland. Having visited these places several times before and being thoroughly well acquainted with the language and customs of the people, Mr. and Mrs. Redmond can promise their pupils a delightful and profitable summer in every respect.

The total expenses of the trip for four months (leaving N. Y. at the end of May or beginning of June) including first-class steamer passage, both ways, board, tuition and all travelling expenses, will be \$450-\$500. For further particulars please address Mr. or Mrs. J. J. REDMOND, 58 W. 57th Street, New York City.

It is desirable that applications should be made as soon as possible.

THE ART AMATEUR \$1. SPECIAL \$1. OFFER

OF

"Lilacs" and "Pansies."

8 SUPERB COLOR STUDIES.

This Offer Includes:—

Lilacs in a Basket,
22 inches long by 15 inches high.

Lilacs and Roses,
16 inches wide by 24 inches high.

White Lilacs and American Beauty Roses,
16 inches wide by 8 inches high.

Lilacs,
11 inches wide by 16 inches high.

Pansies,
16 inches wide by 11 inches high.

Pansies,
11 inches wide by 6 inches high.

Pansy Sprays,
11 inches wide by 16 inches high.

Pansies,
12 inches wide by 8 inches high.



Paul de Longpre

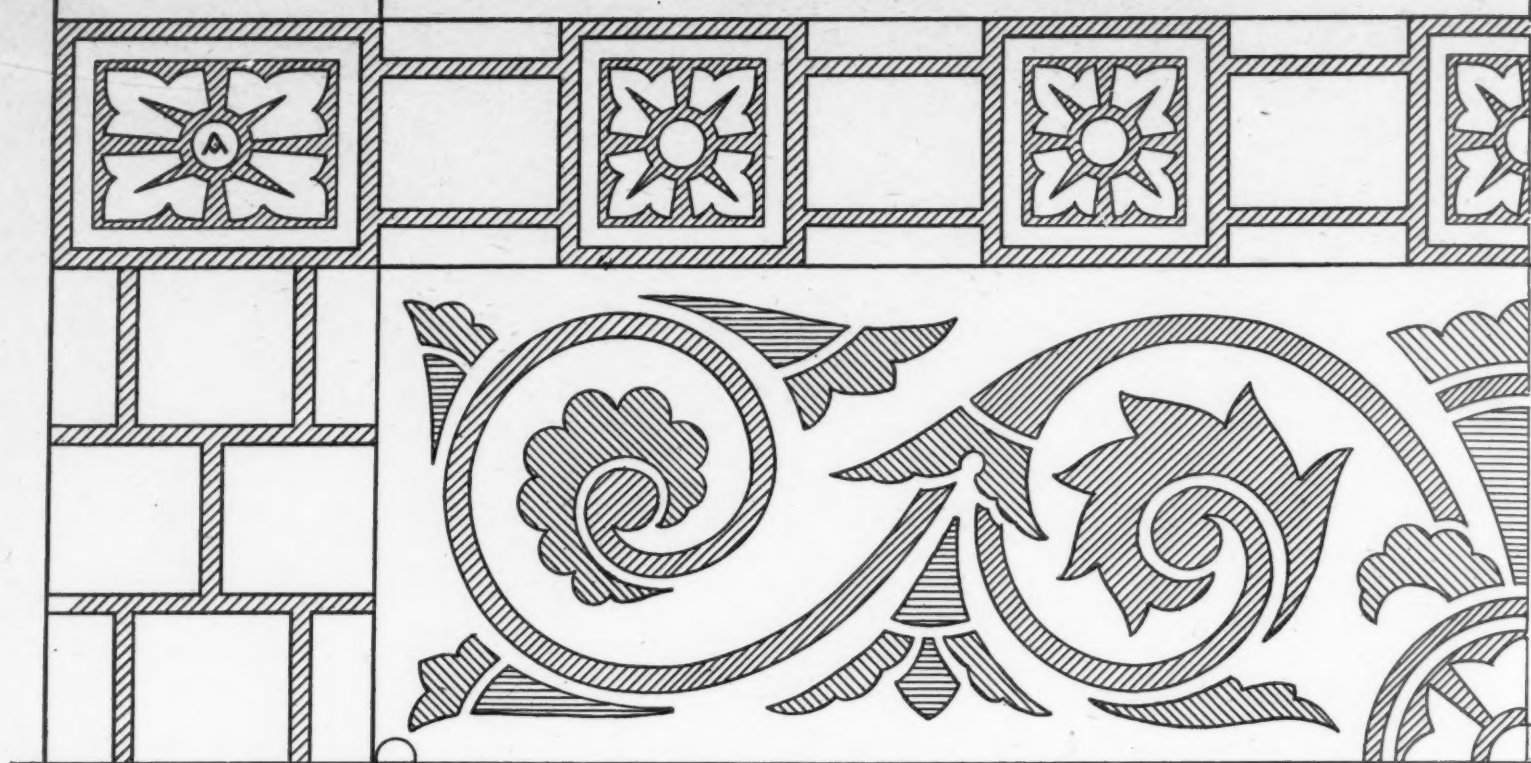


The Art Amateur Working Designs.

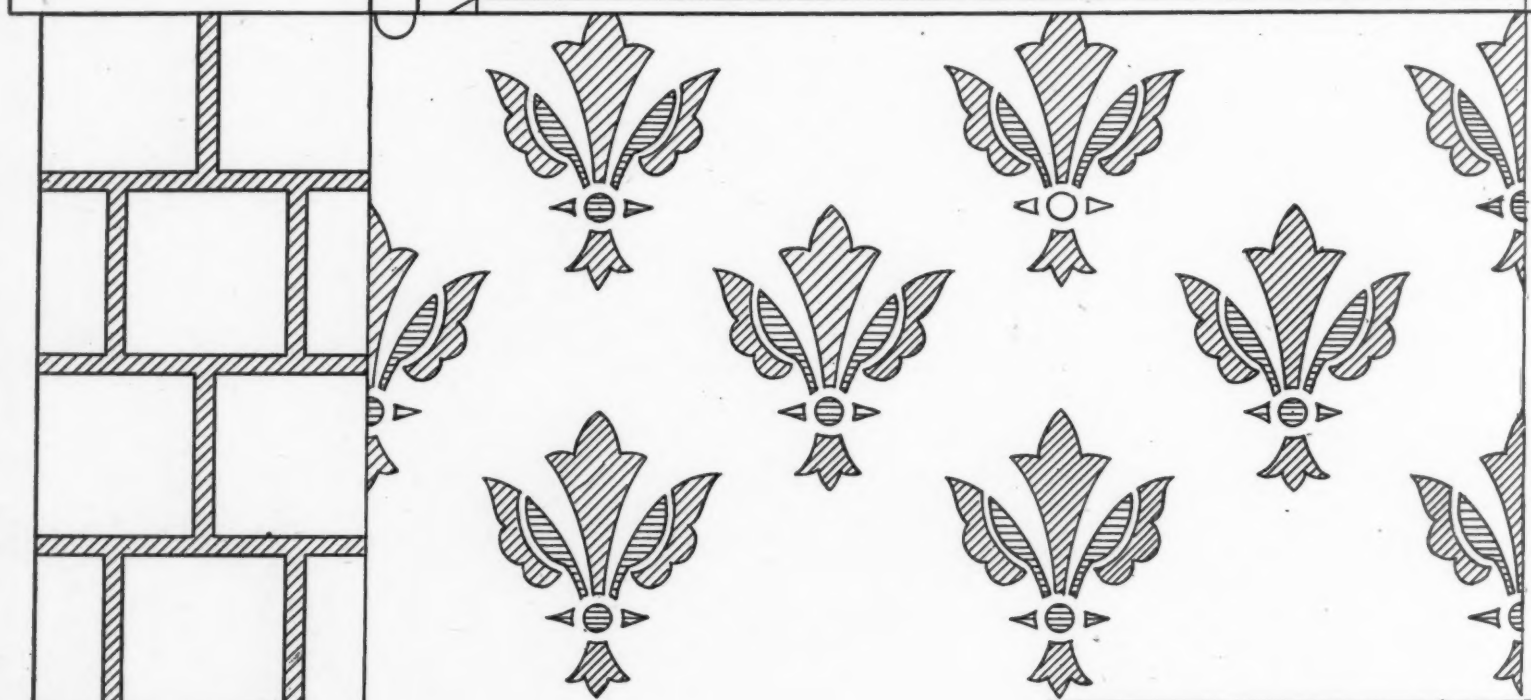


NO. 1319.—PEACOCKS. FOURTH OF A SET OF 12 GAME PLATES. By CHARLES VOLKMAR.

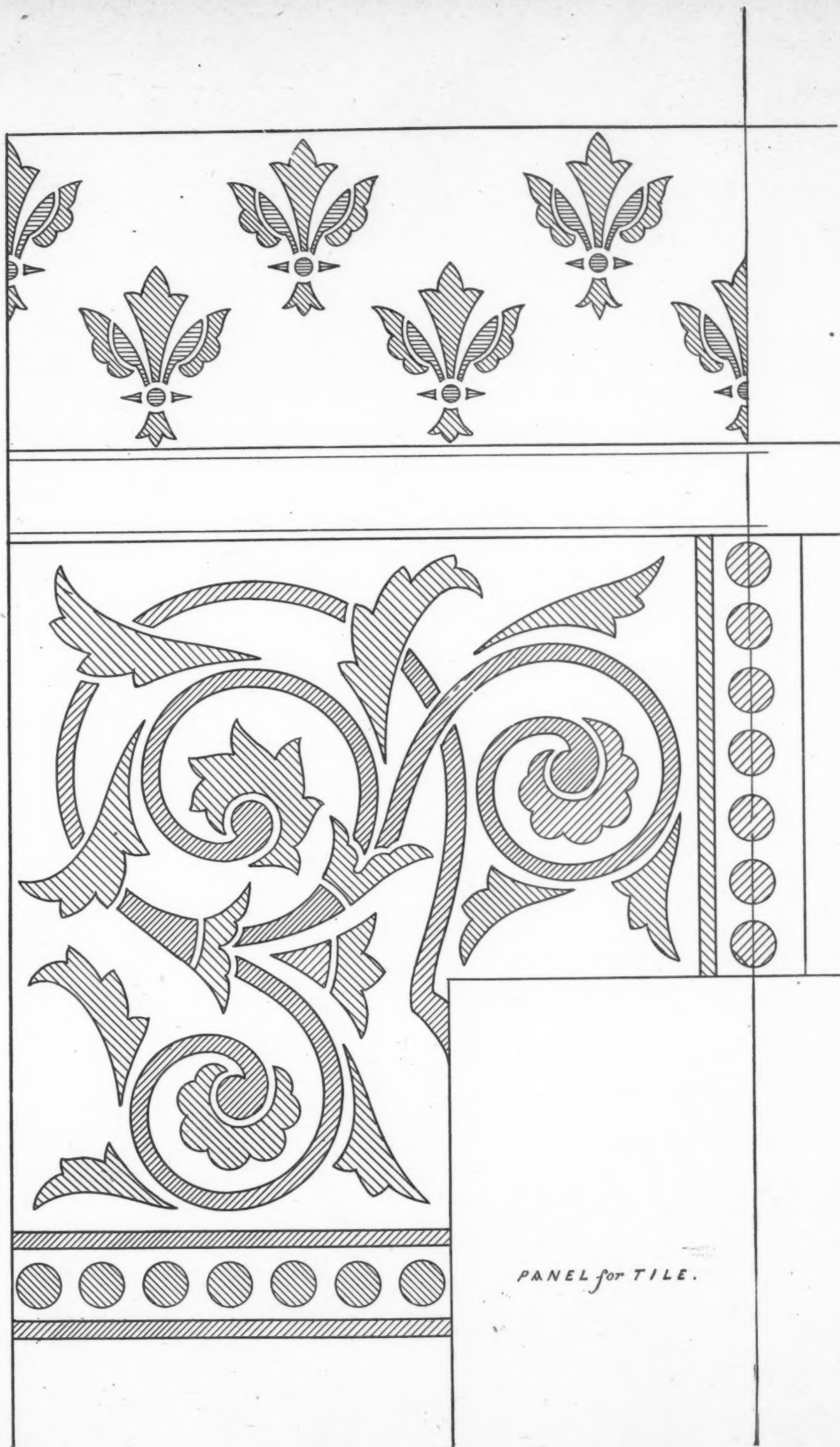
HORIZONTAL BANDS



IRON STRAP-HINGE.

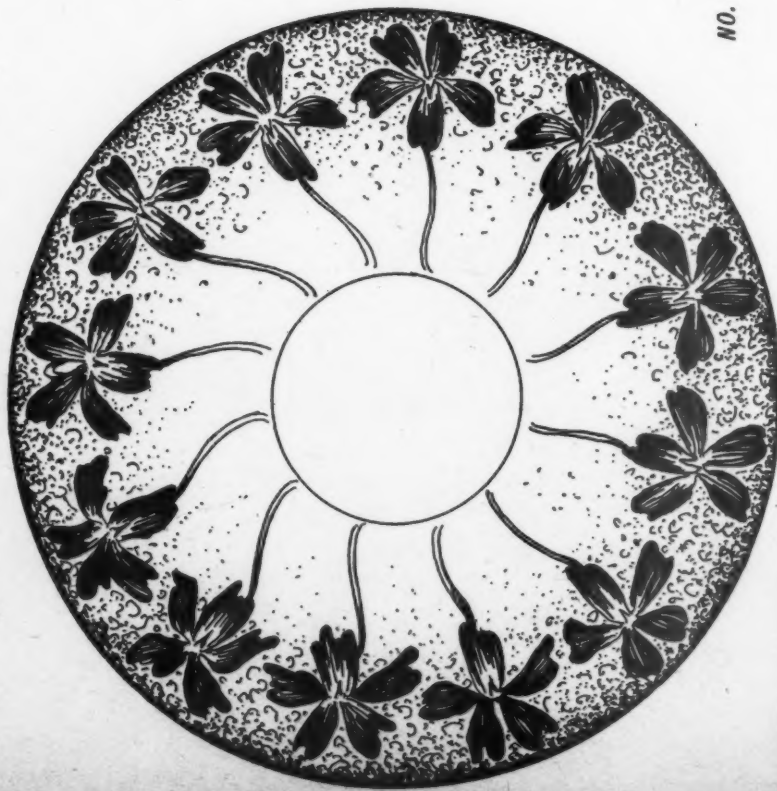
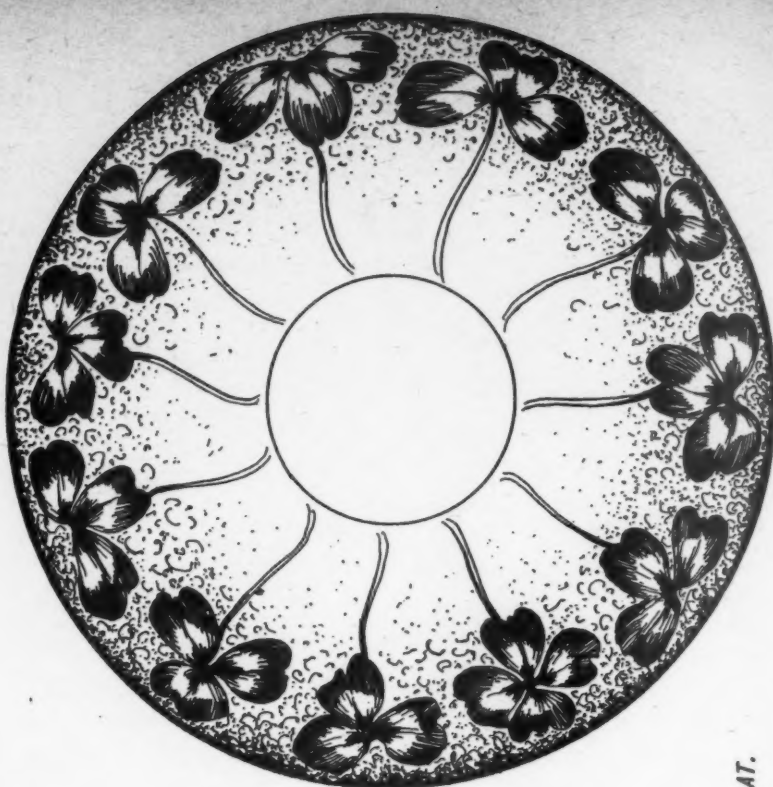
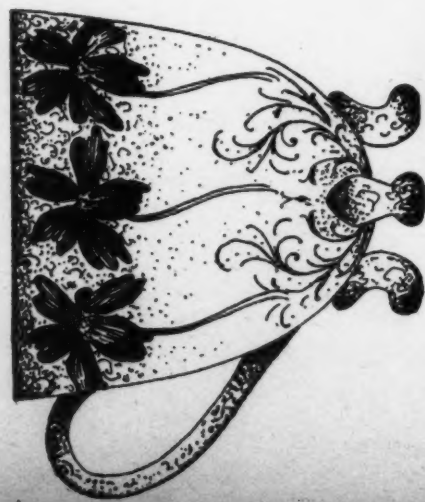


PANEL for TILE



PANEL for TILE.

The Art Amateur Working Designs.



NO. 1328.—WORKING DRAWING FOR THE SPANDREL ON THE BACK OF THE CARVED HALL SEAT.

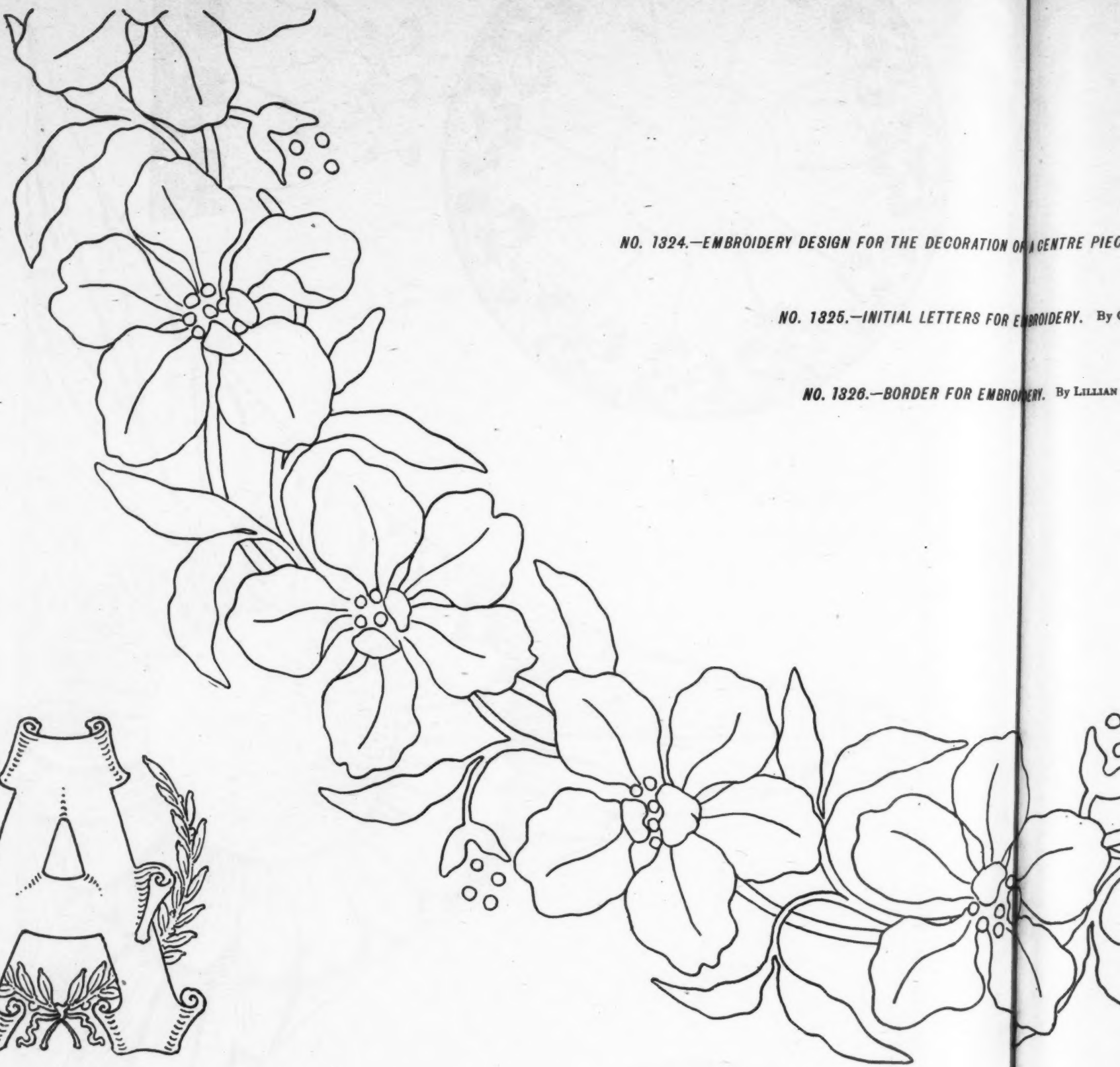
Designed by HENRY L. FRY.

(For further details, see the January, February, March, April and May issues.)

NO. 1396.

NO. 1320.

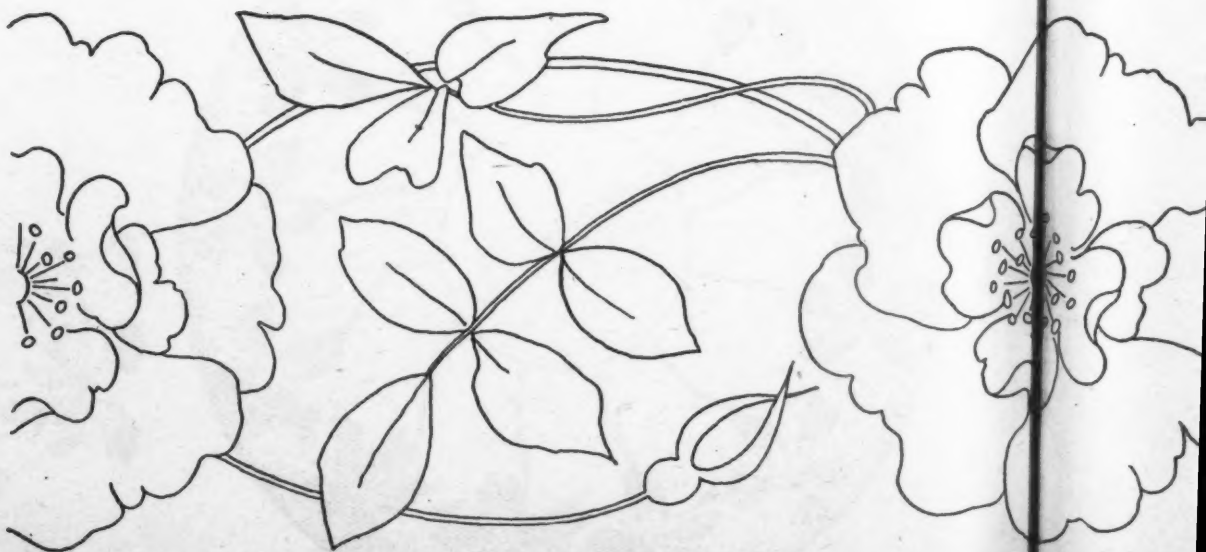
NOS. 1320-30.—DECORATION FOR CUPS AND SAUCERS. BY LILLIAN F. WILBUR.



NO. 1324.—EMBROIDERY DESIGN FOR THE DECORATION OF A CENTRE PIECE

NO. 1325.—INITIAL LETTERS FOR EMBROIDERY. By C.

NO. 1326.—BORDER FOR EMBROIDERY. By LILLIAN

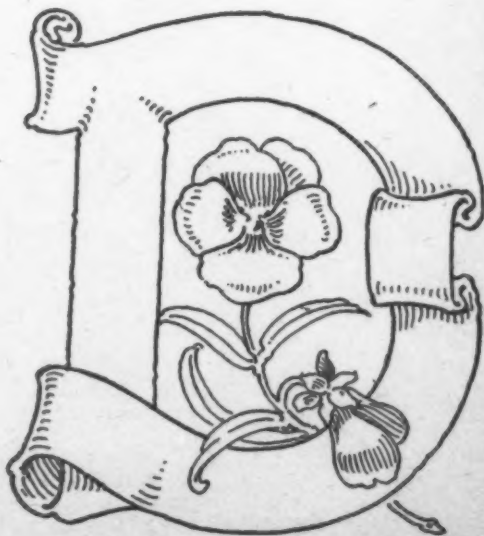
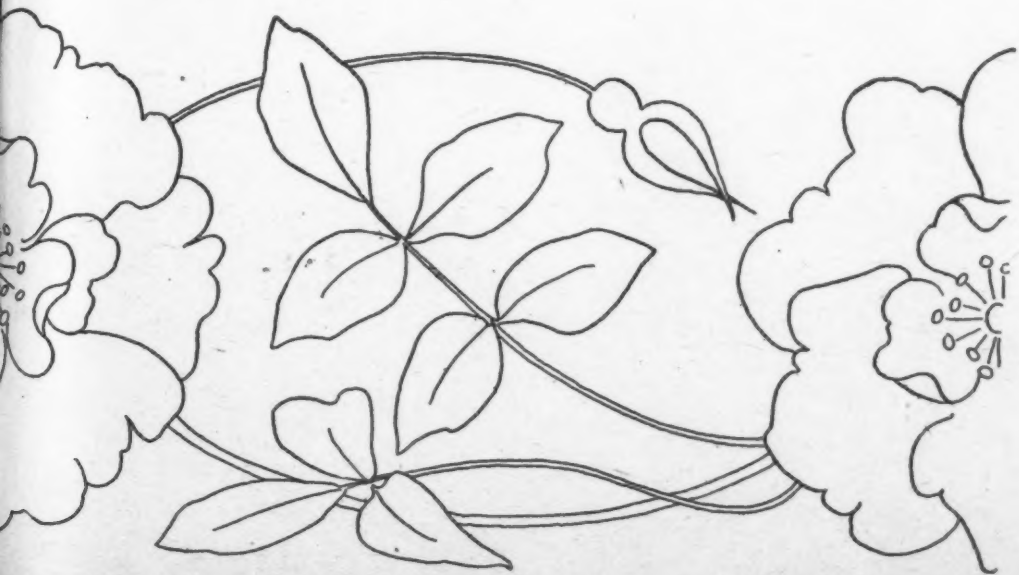
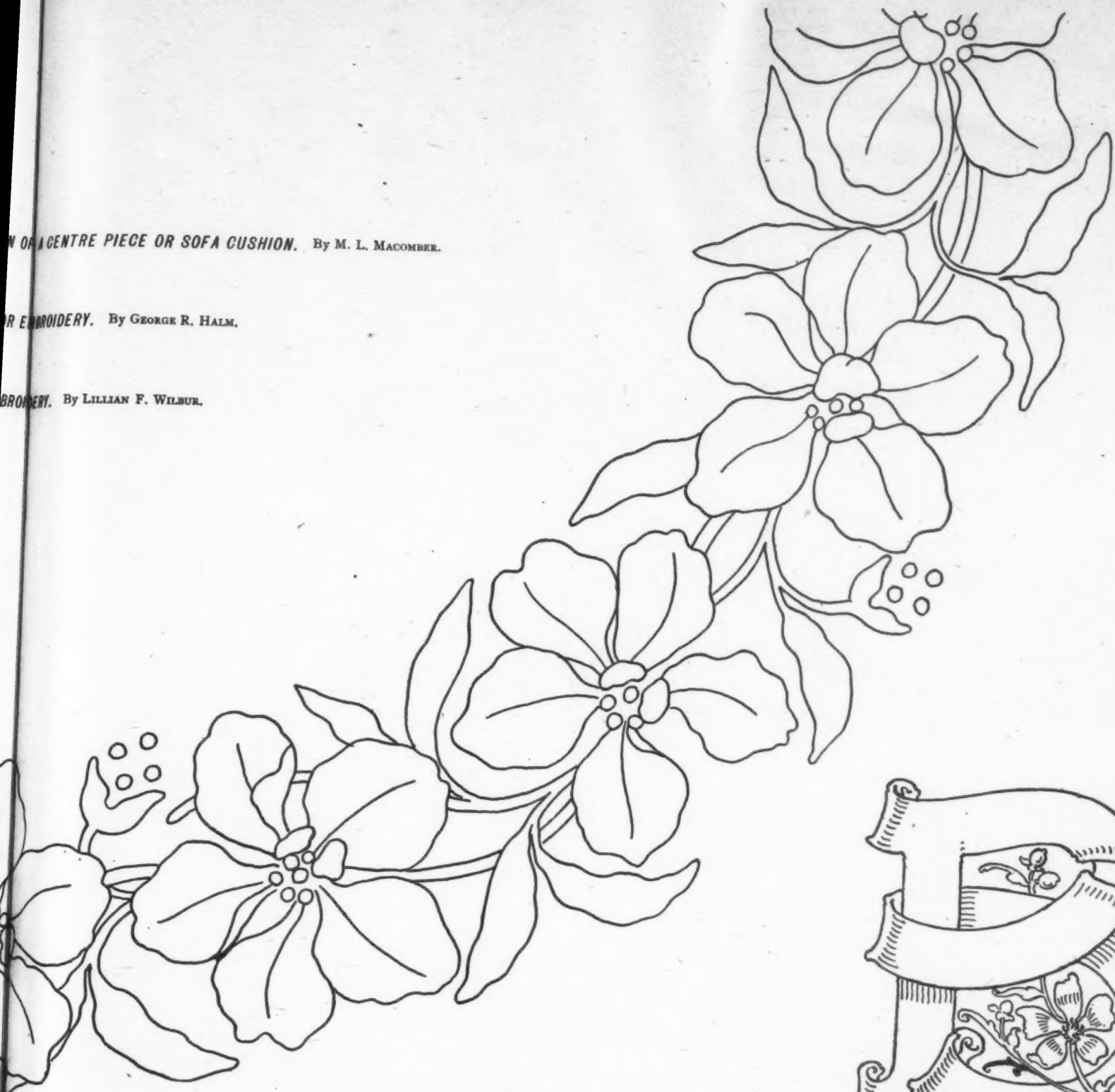


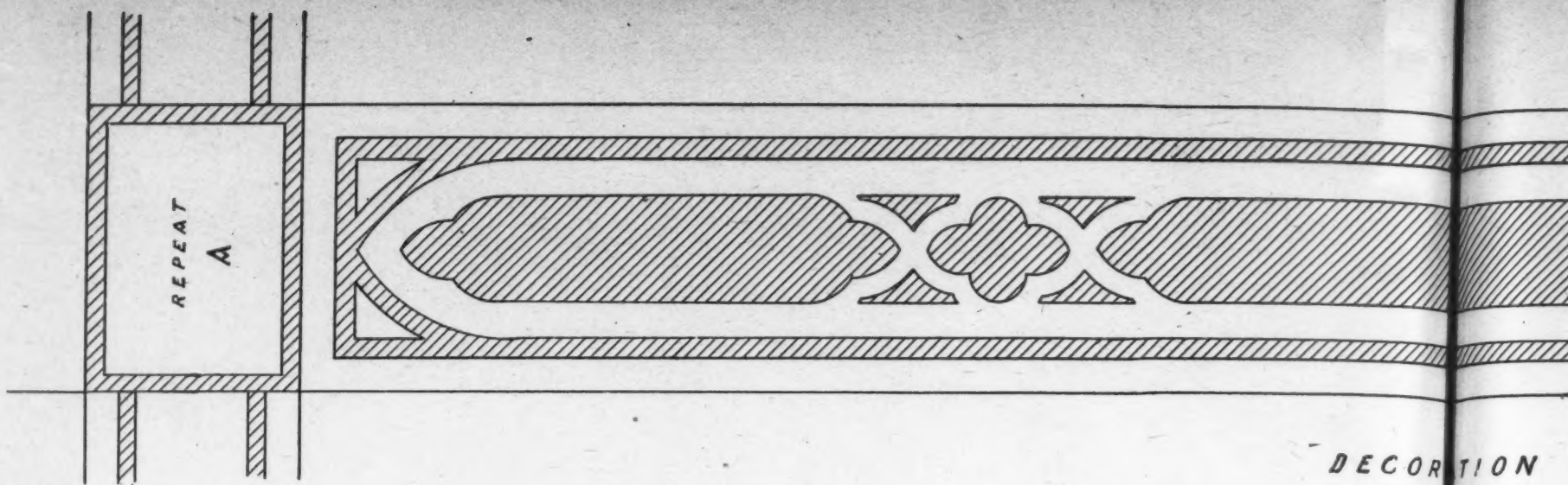
Working Designs.

W OF A CENTRE PIECE OR SOFA CUSHION. By M. L. MACOMBER.

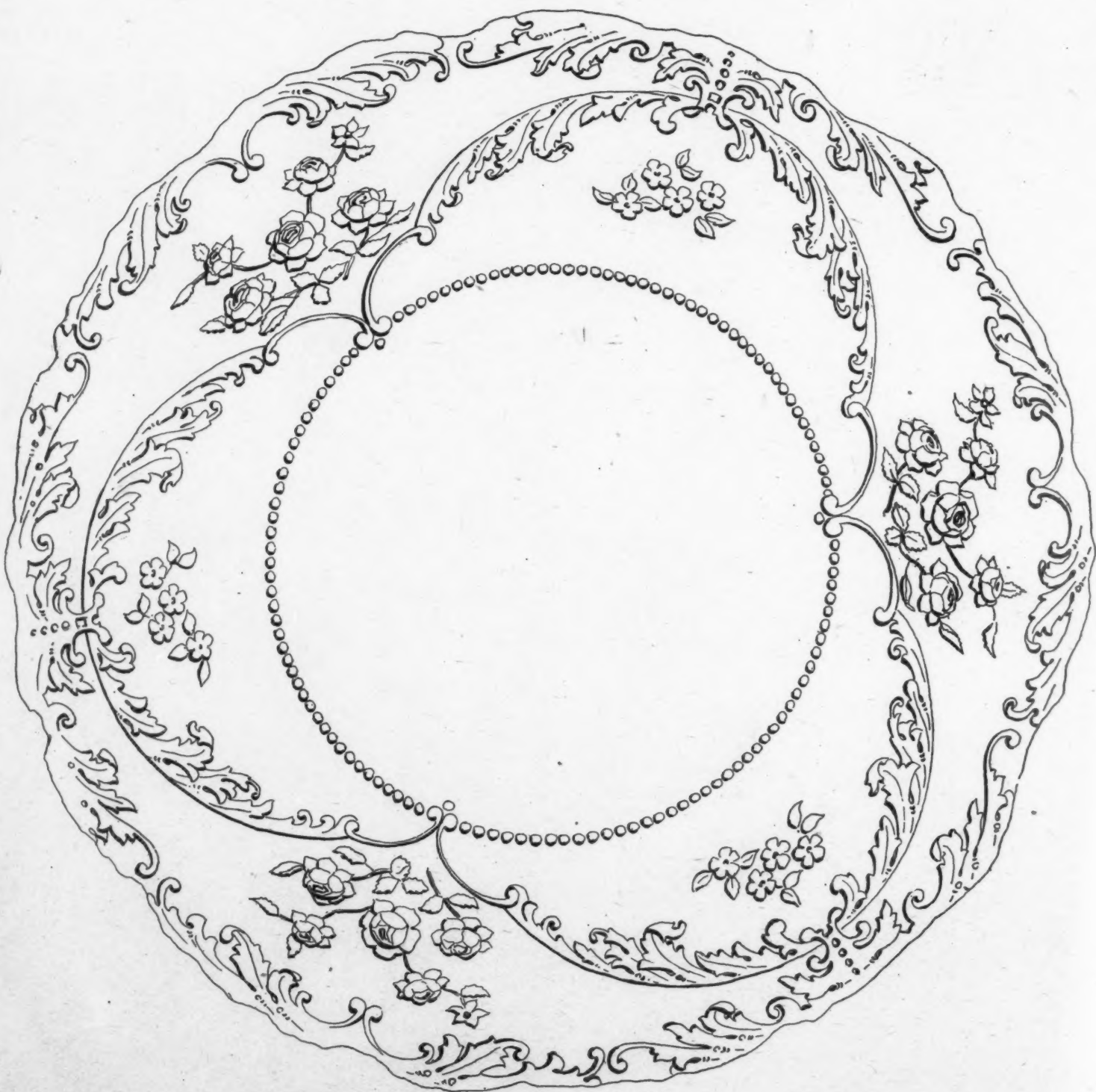
R EMBROIDERY. By GEORGE R. HALM.

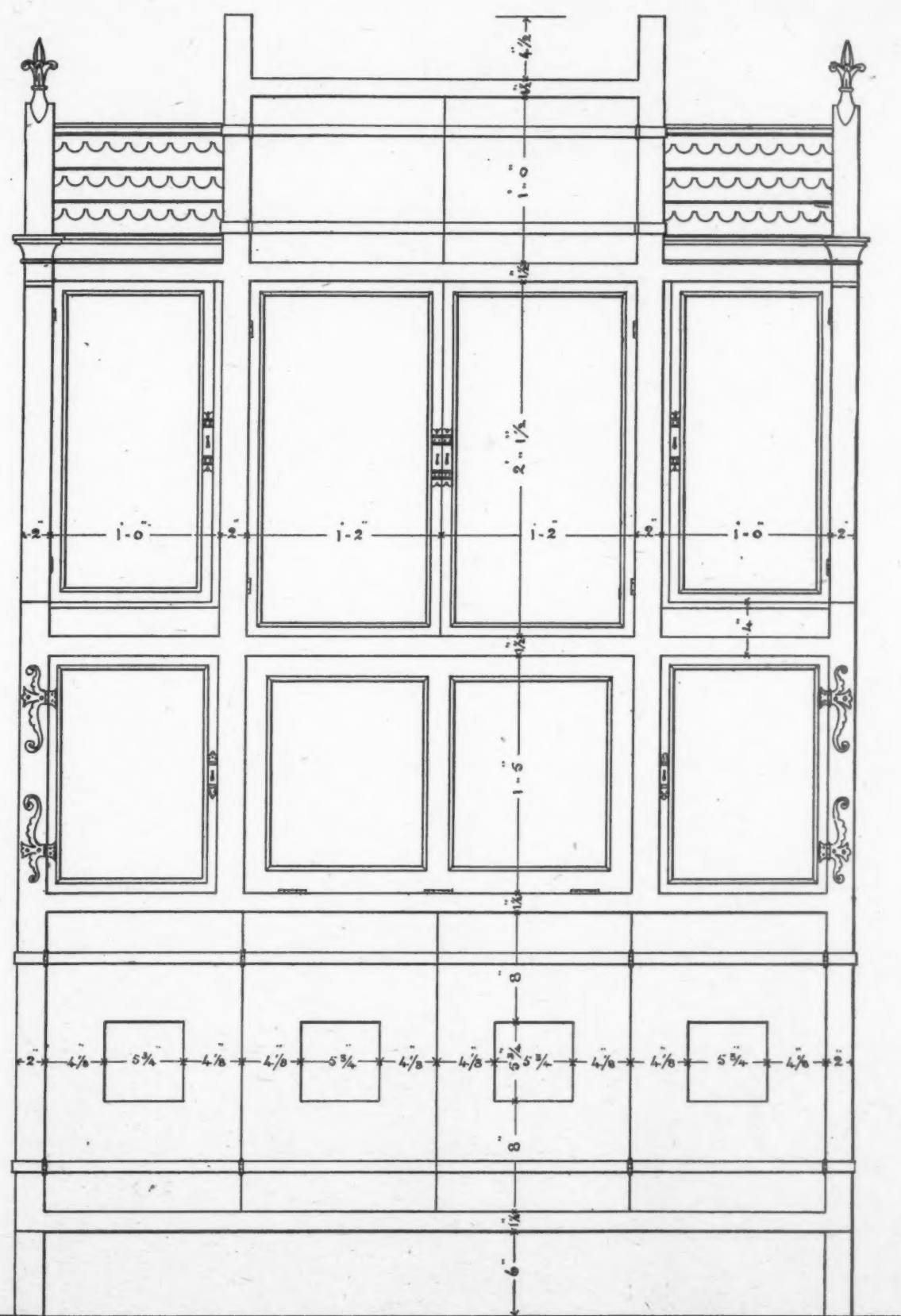
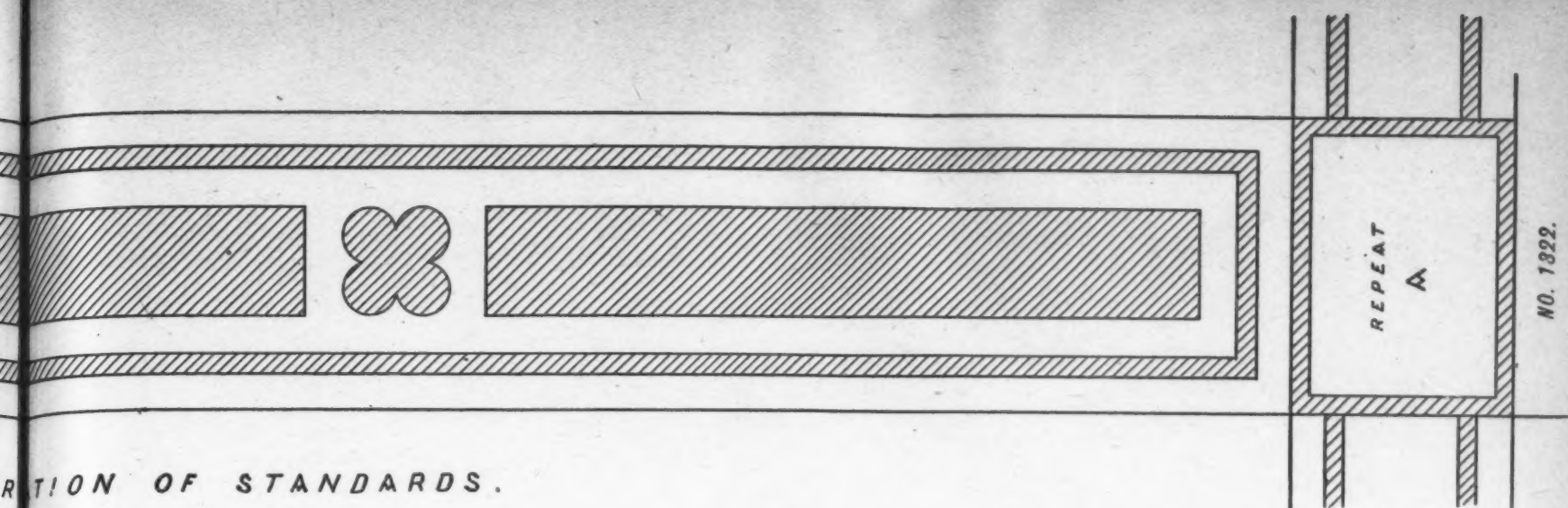
BRODERY. By LILLIAN F. WILBUR.





DECORATION

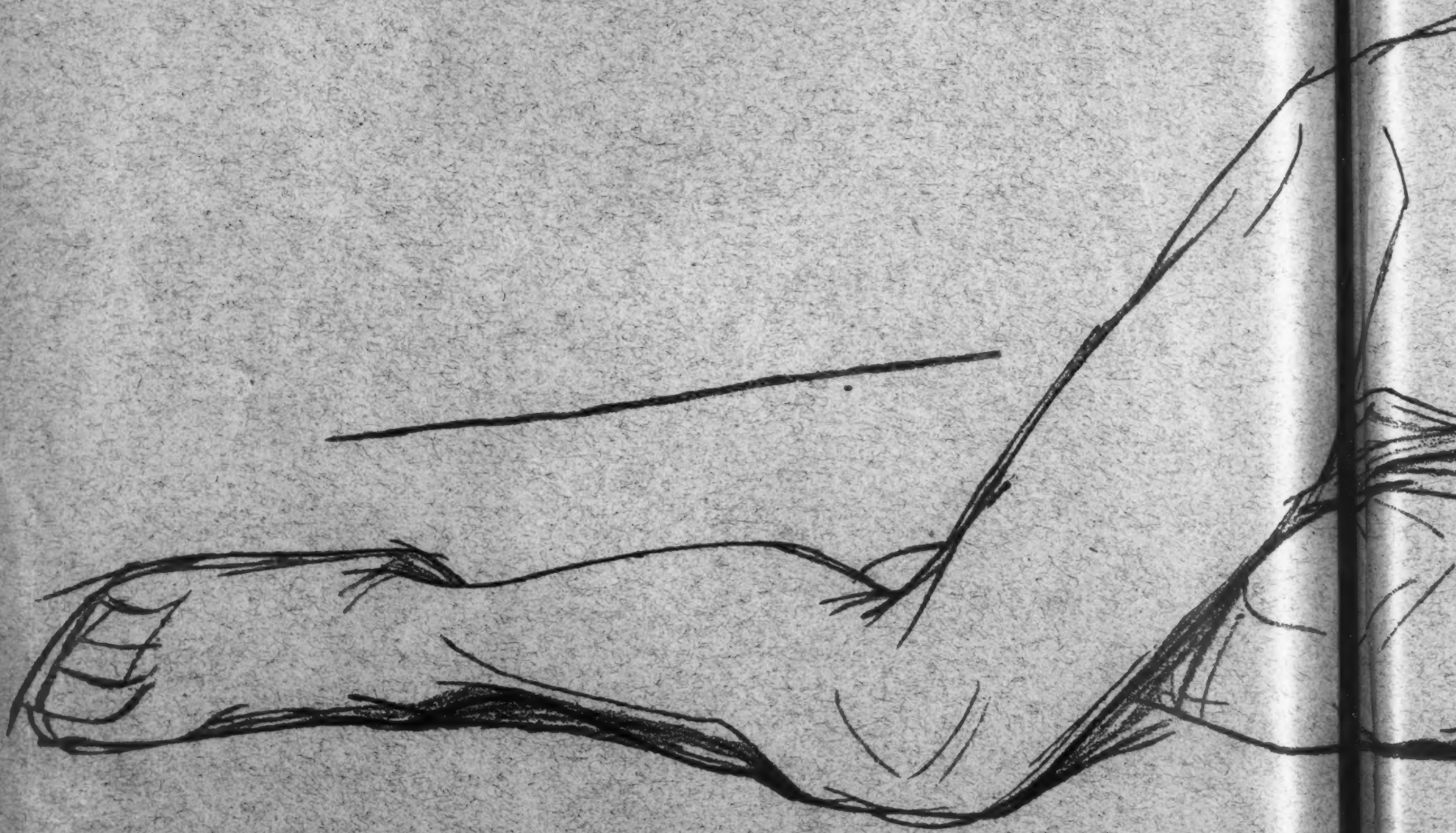




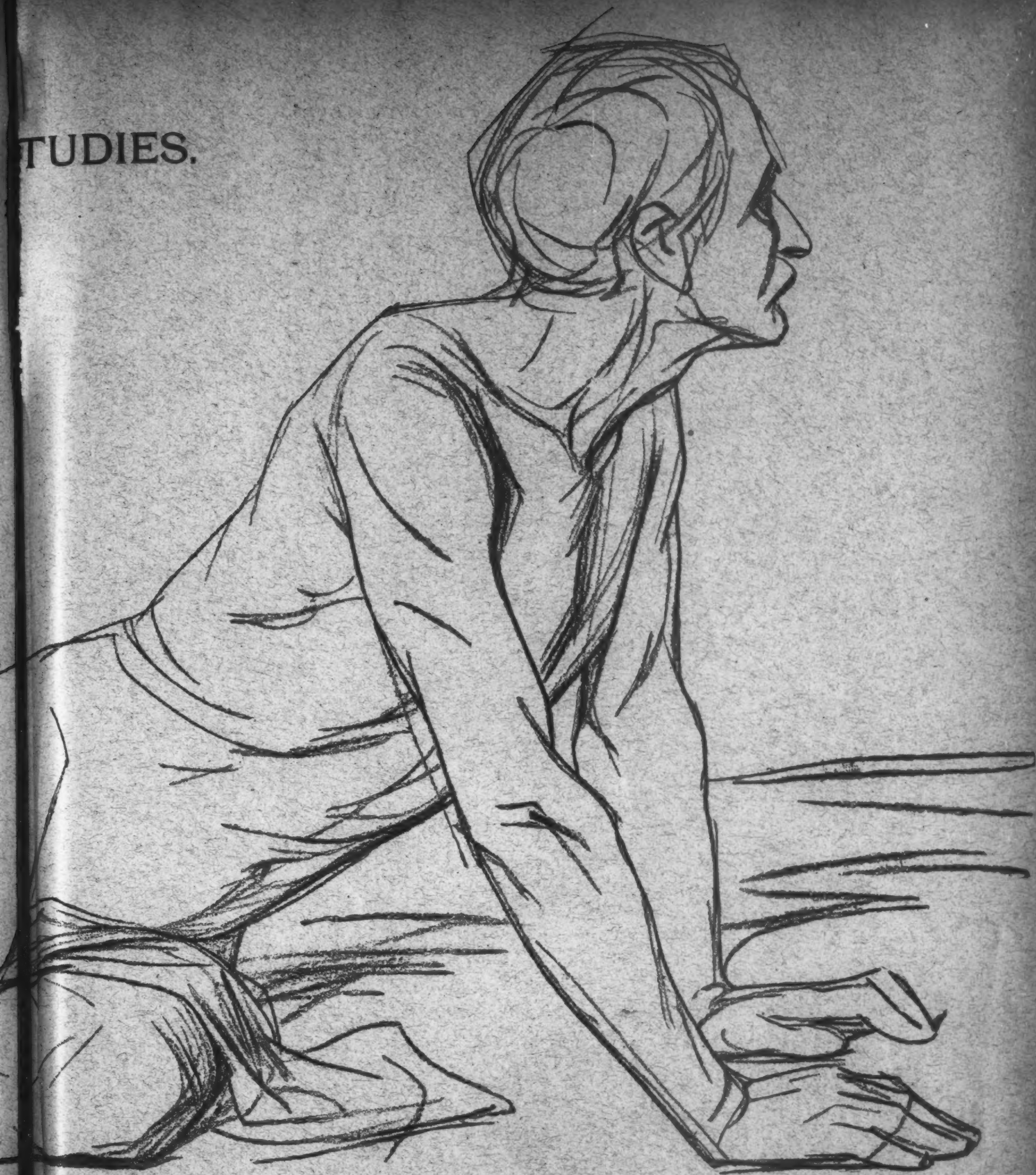
NO. 1323.—WORKING SCALE FOR THE ILLUMINATED CABINET IN GOTHIC STYLE. By W. and G. AUDLEY.

THE ART AMATEUR DRAWING STUD

PLATE VI.—(OUTLINE LIFE STUDY No.



TUDIES.



THE ART AMATEUR DRAWING STUDIES. PLATE VII.—FIGURE.



"ON THE DUNES." AFTER THE PAINTING BY F. ARTZ





The Art Amateur Working Designs.



NO. 1331.—DECORATION FOR A BOWL. By M. L. MACOMBER.

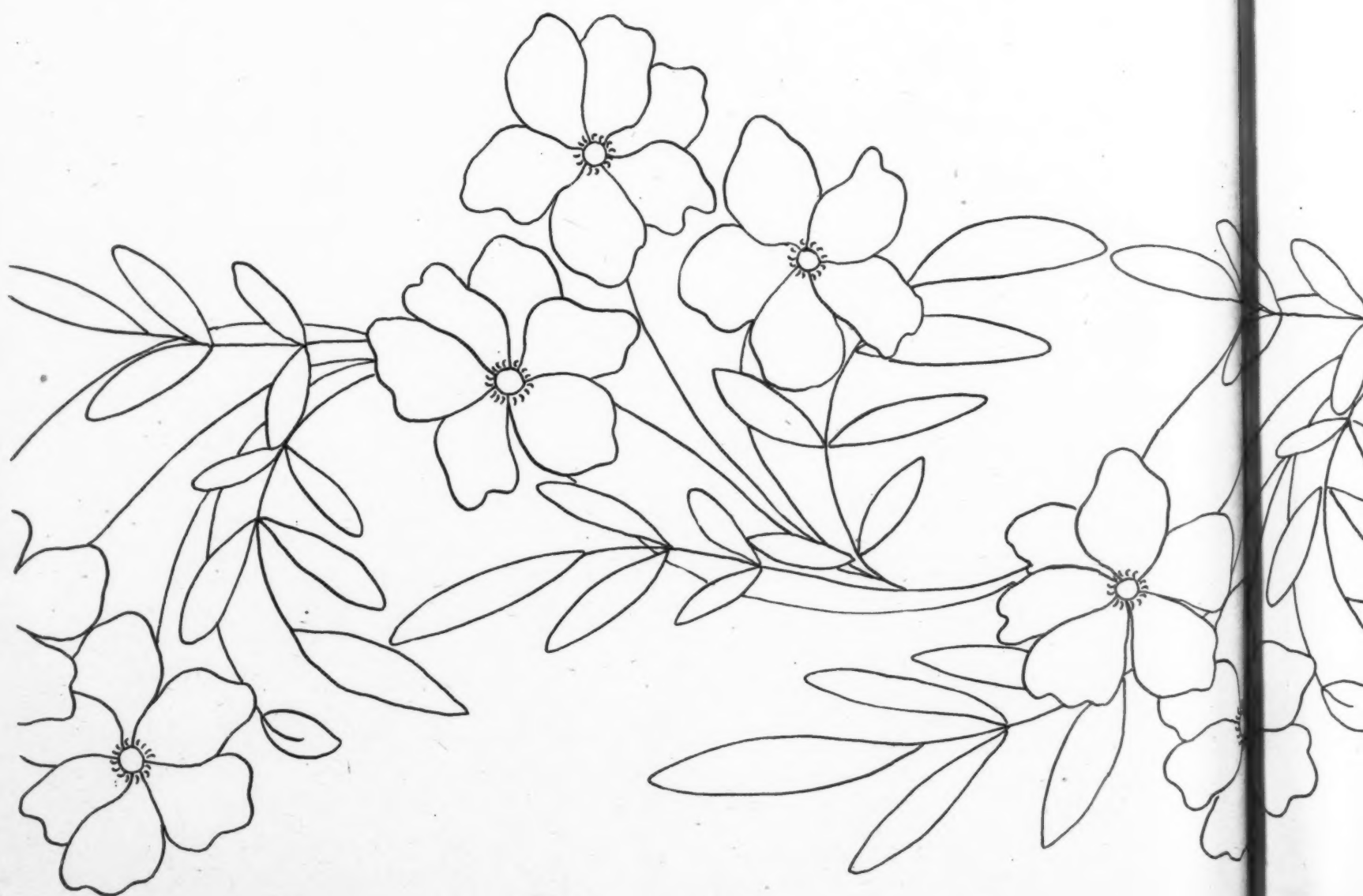
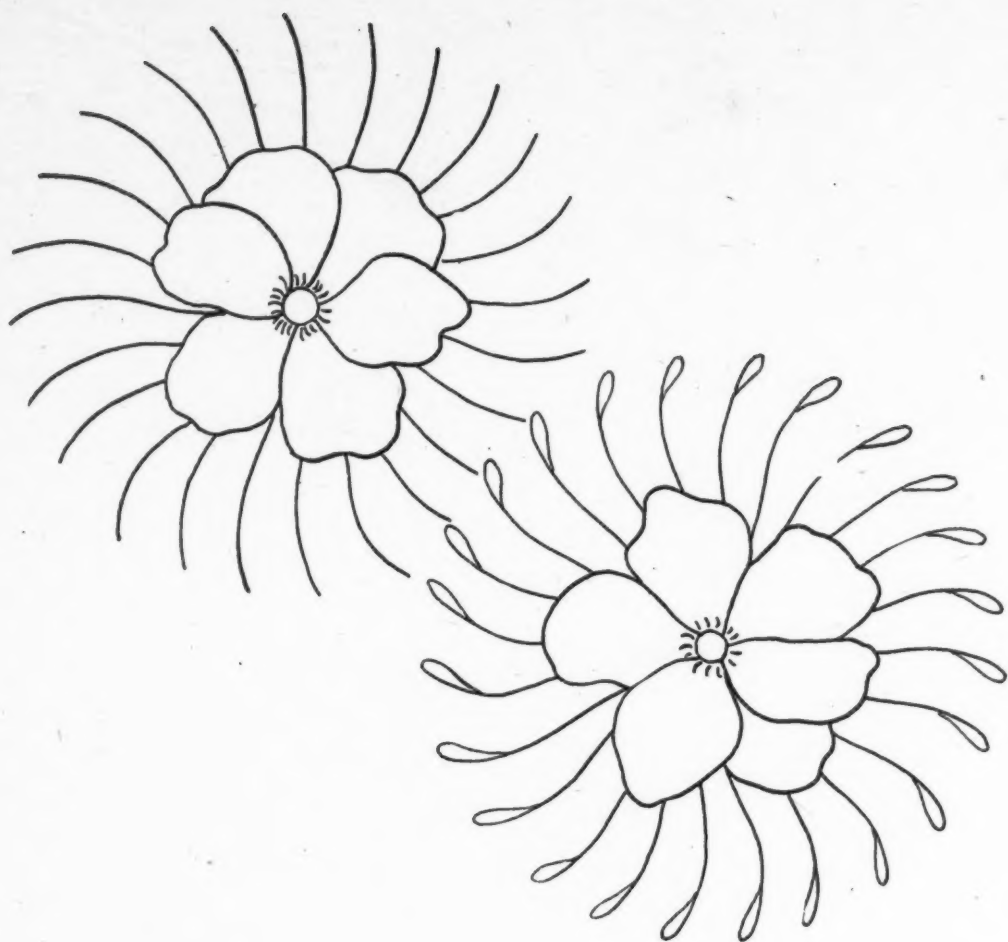


NO. 1332.—VIRGINIA RAIL. FIFTH OF A SET OF 12 GAME PLATES. By CHARLES VOLKMAR.



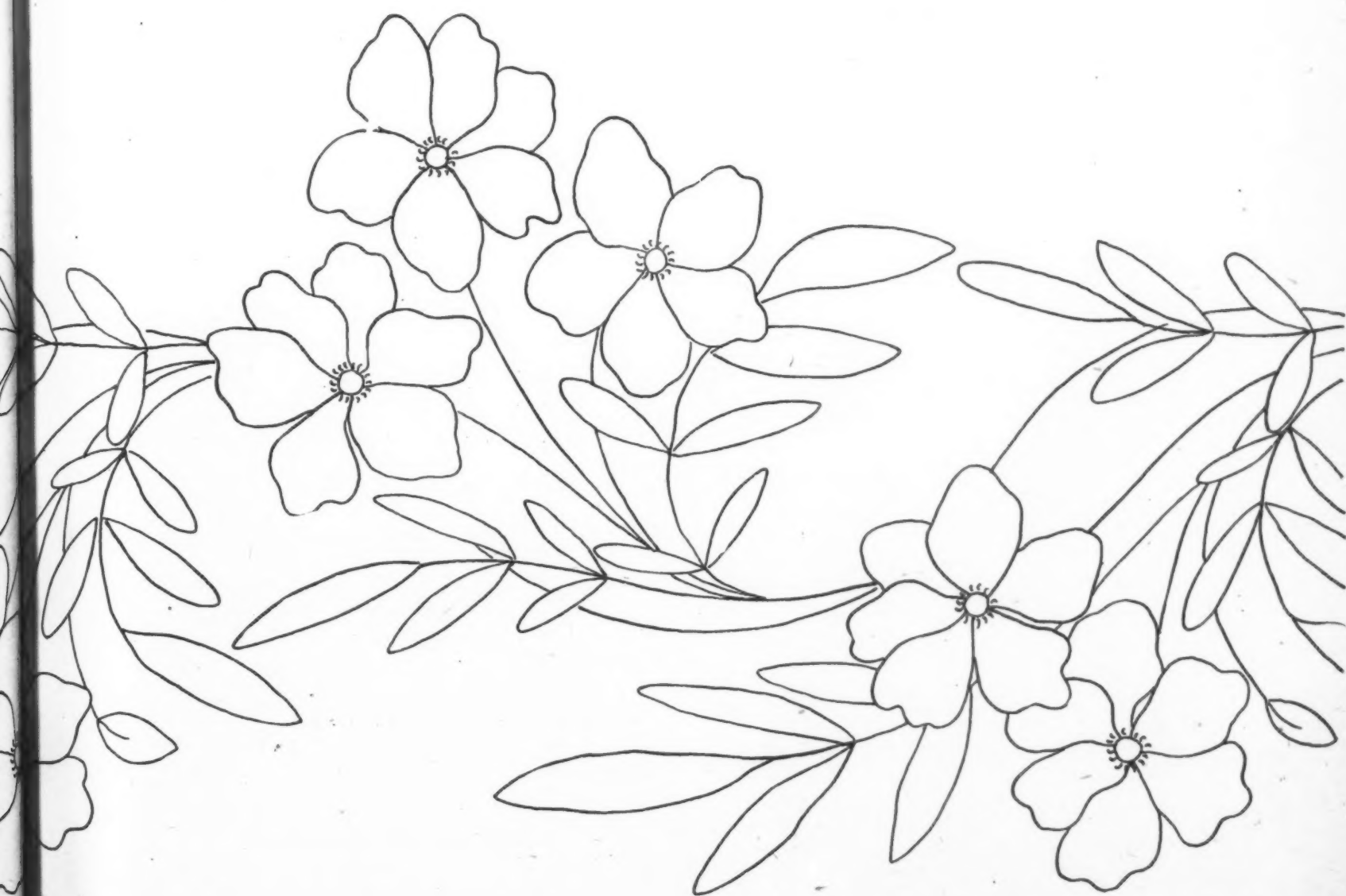
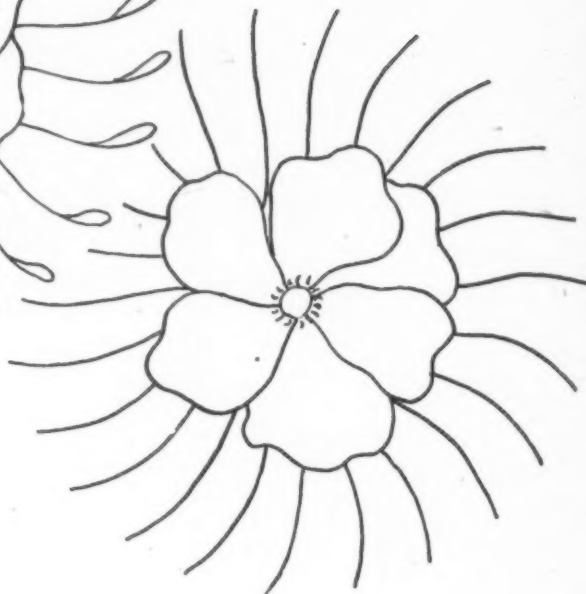
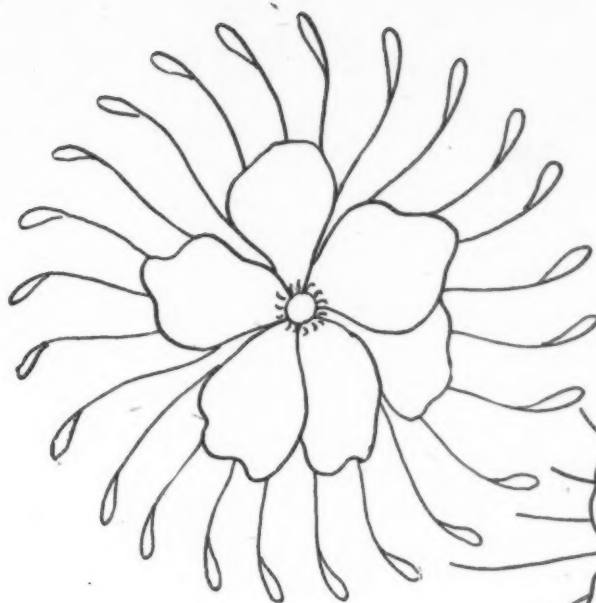
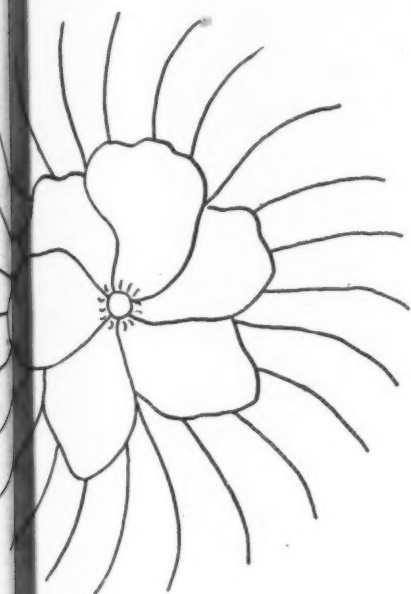
The Art Amateur Workin

NO. 1333.—EMBROIDERY FOR A PORTIÈRE. (AND POWDERING.)



Working Designs.

AND POWDERING.) By M. L. MACOMBER.



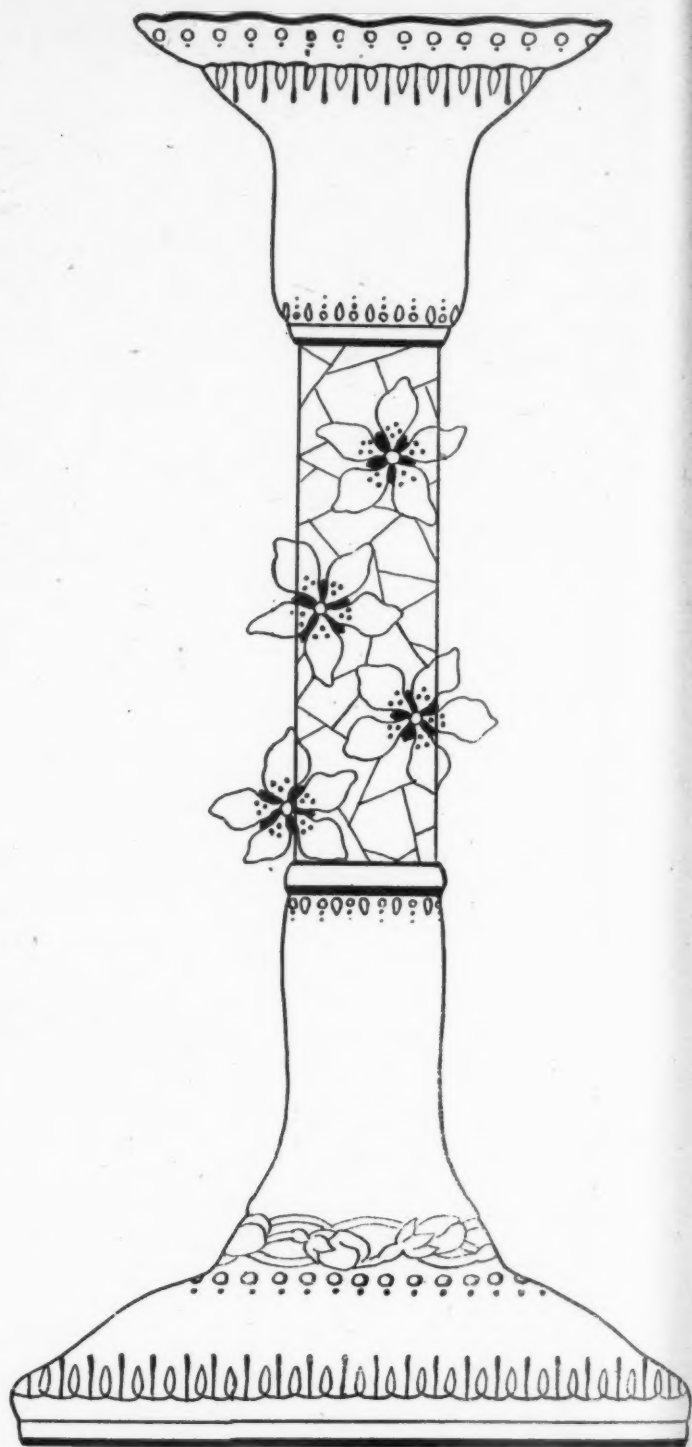
The Art Amateur Working Designs.



NO. 1341.



NO. 1342.



NO. 1343

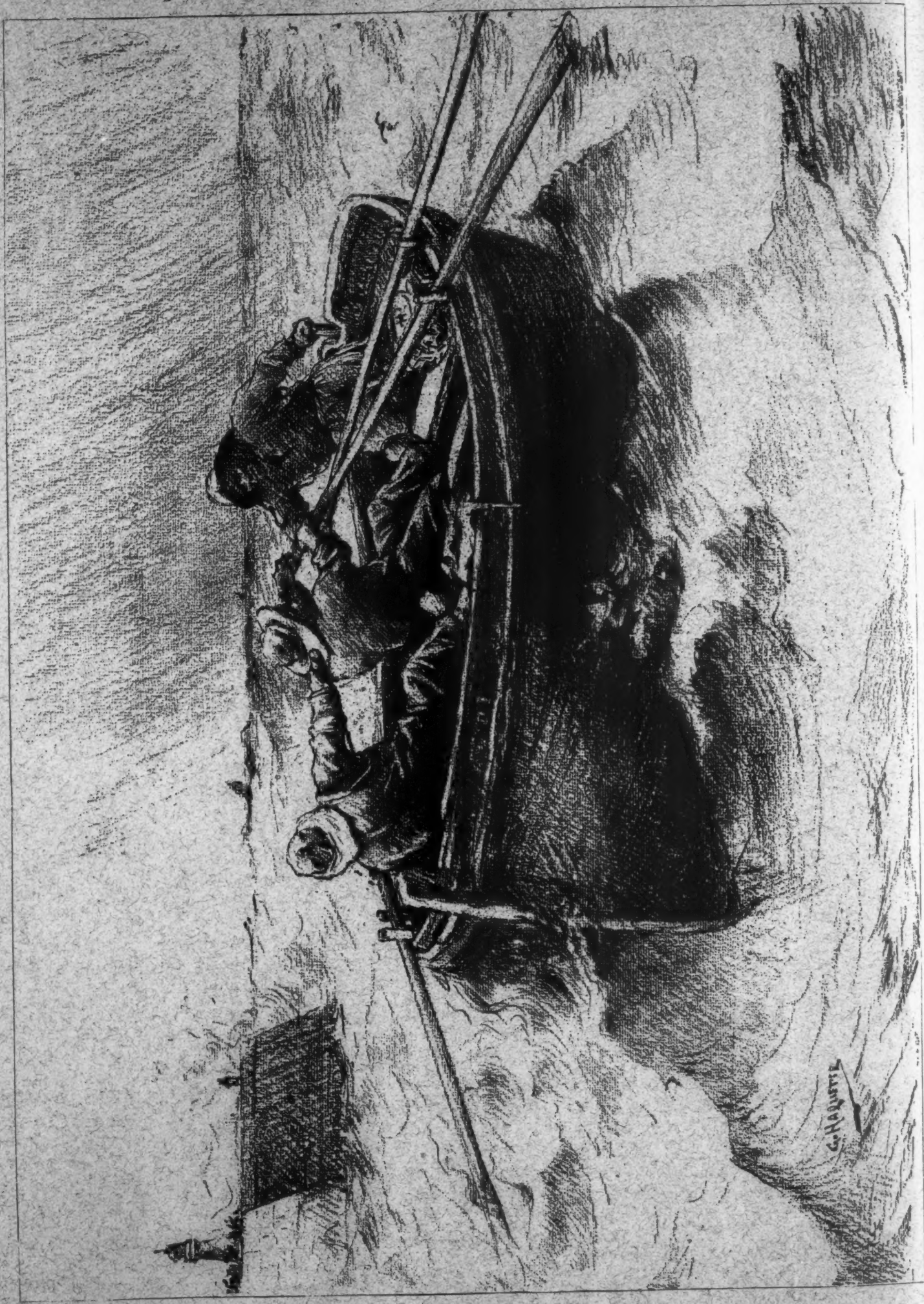


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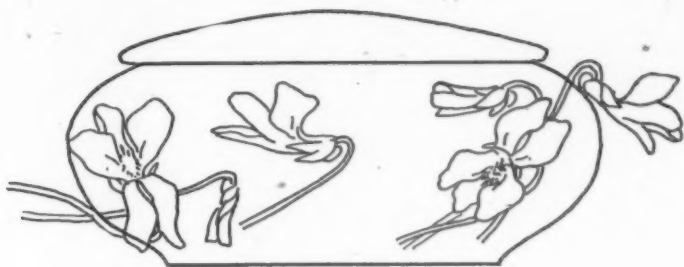


THE ART AMATEUR DRAWING STUDIES. PLATE VIII.—LANDSCAPE AND MARINE.



"AGAINST THE TIDE." CRAYON DRAWING BY G. HAQUETTE.

The Art Amateur Working Designs.

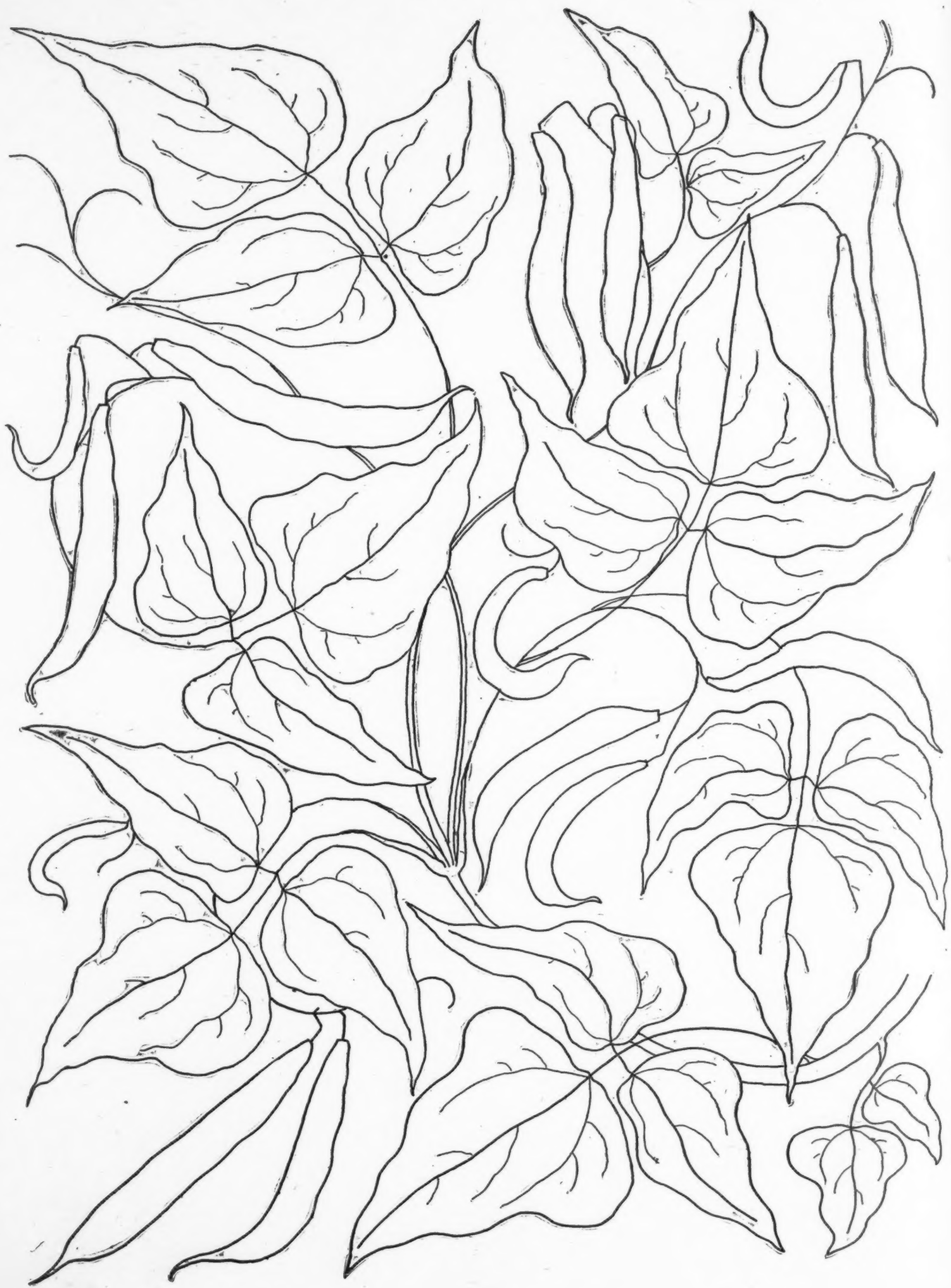


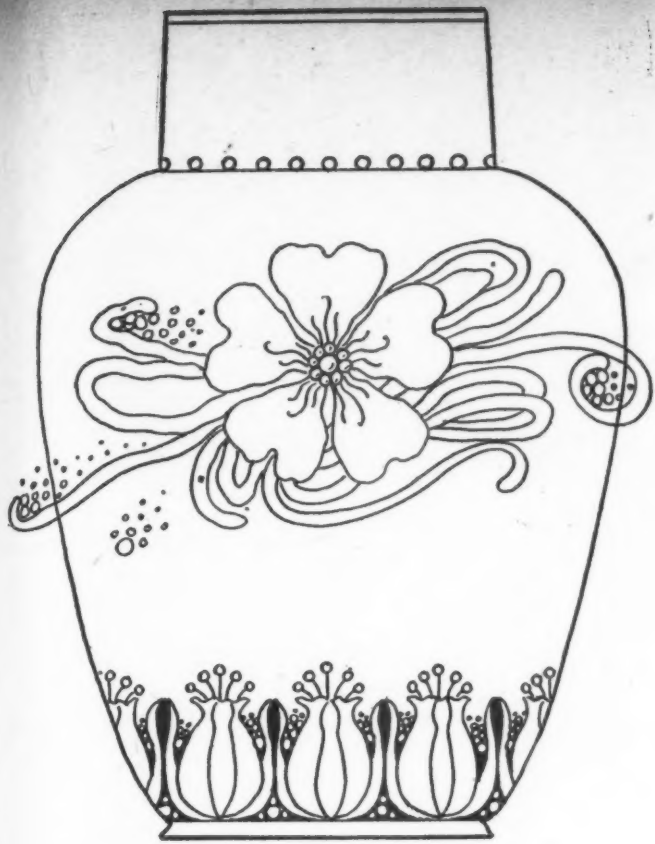
NO. 1343.—DECORATION FOR A BONBONNIÈRE. By M. L. MACOMBER.



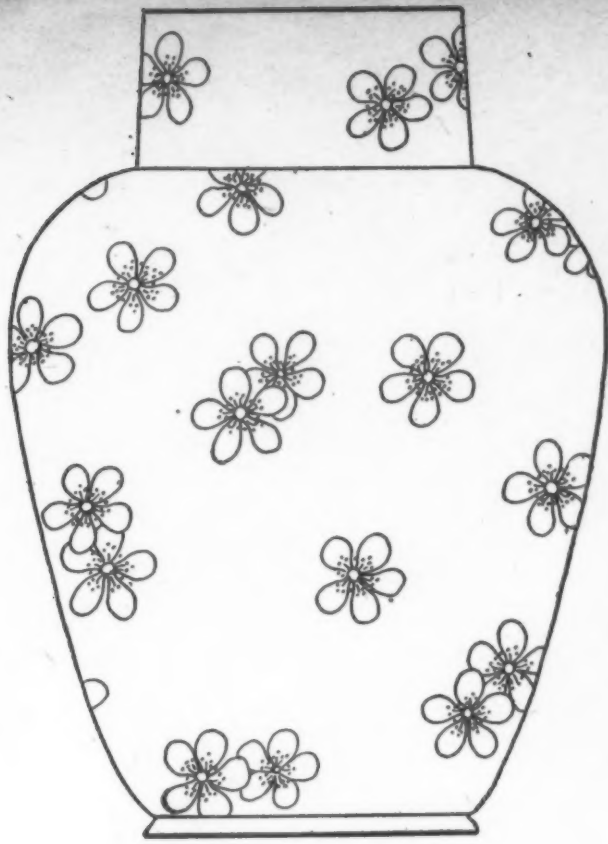
NO. 1344.—RED-HEAD DUCKS. SIXTH OF A SET OF 12 GAME PLATES. By CHARLES VOLKMAR.

The Art Amateur Working Designs.

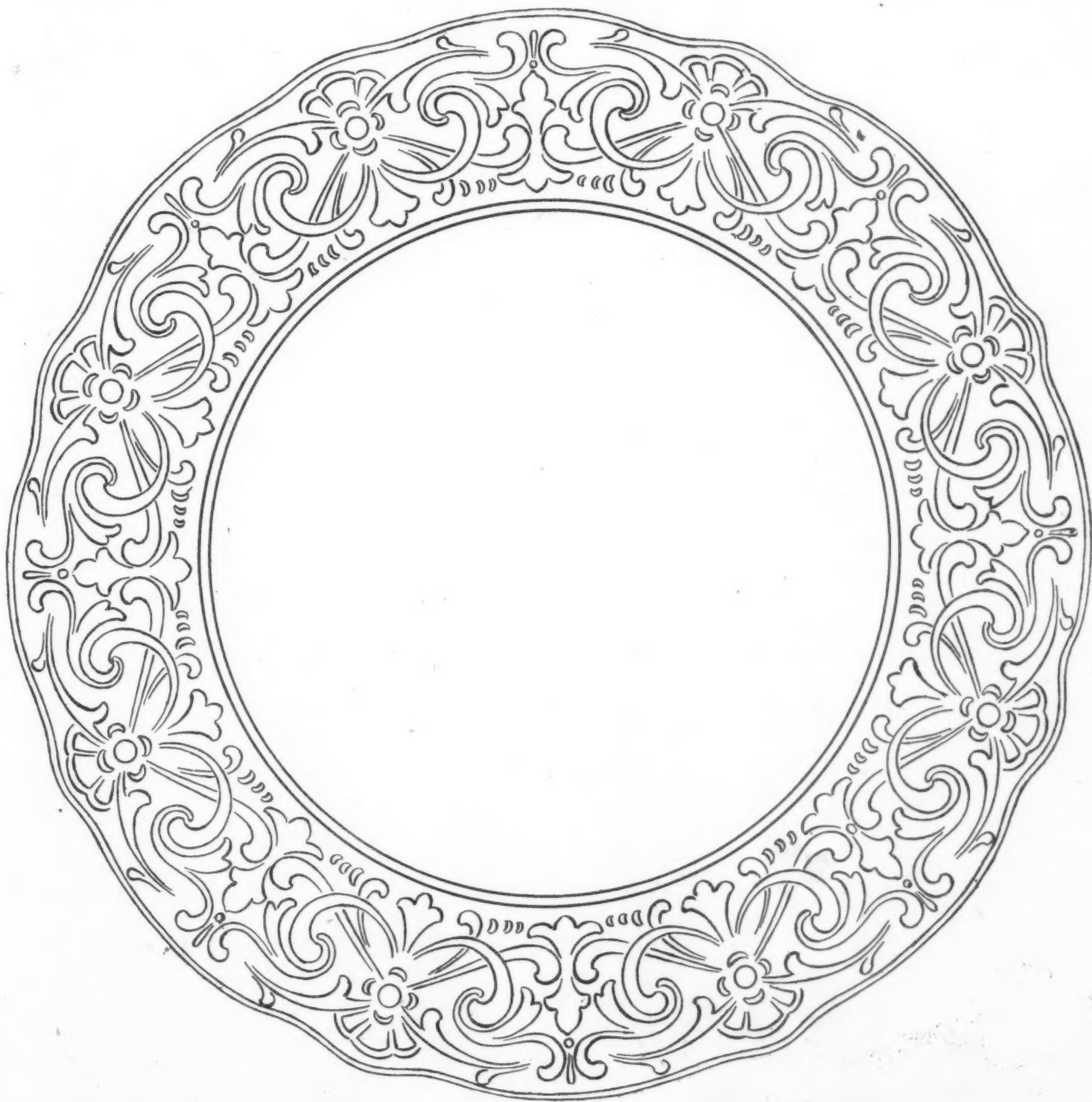




NO. 1346.—VASE DECORATION. By M. L. MACOMBER.

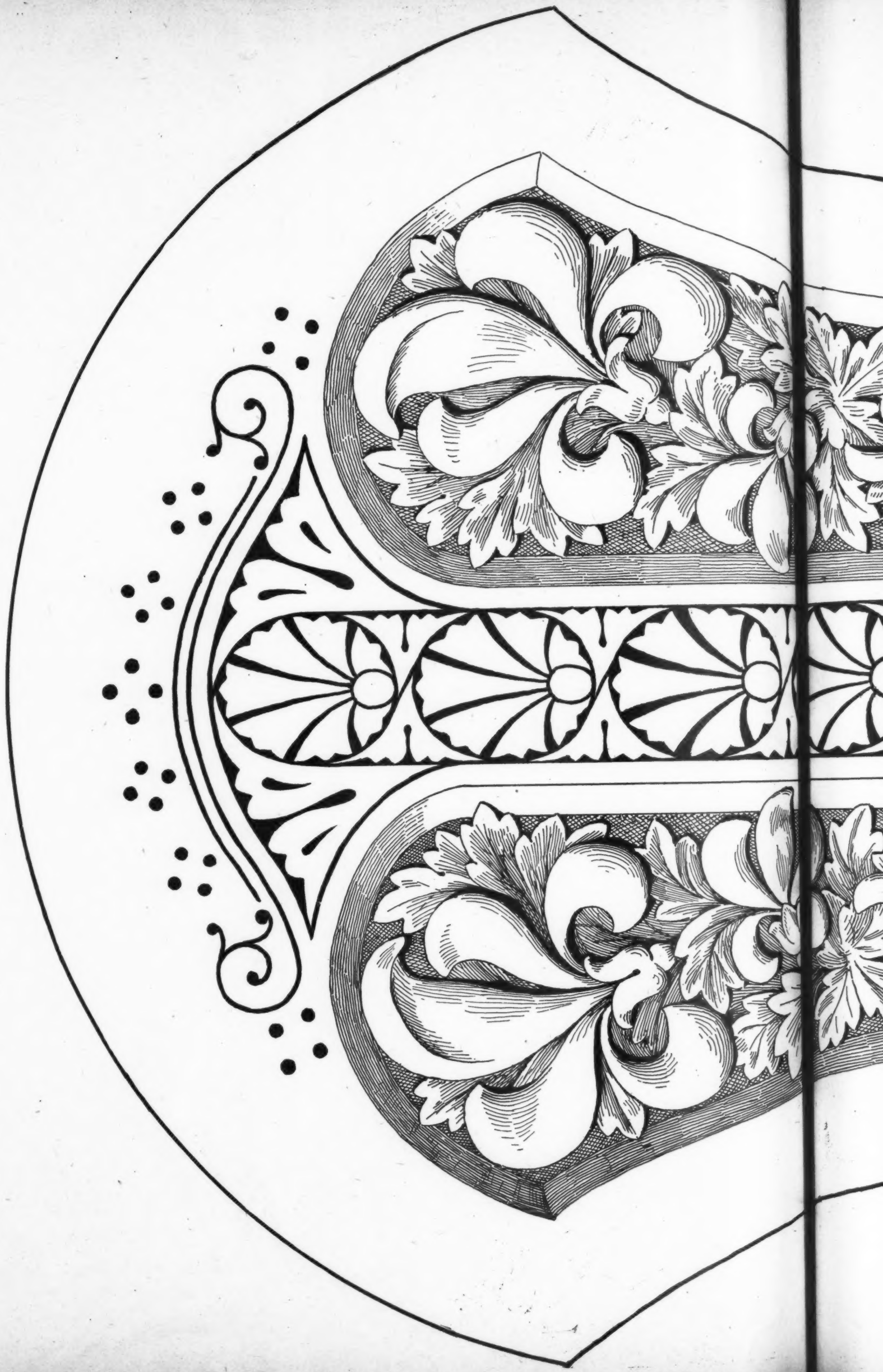


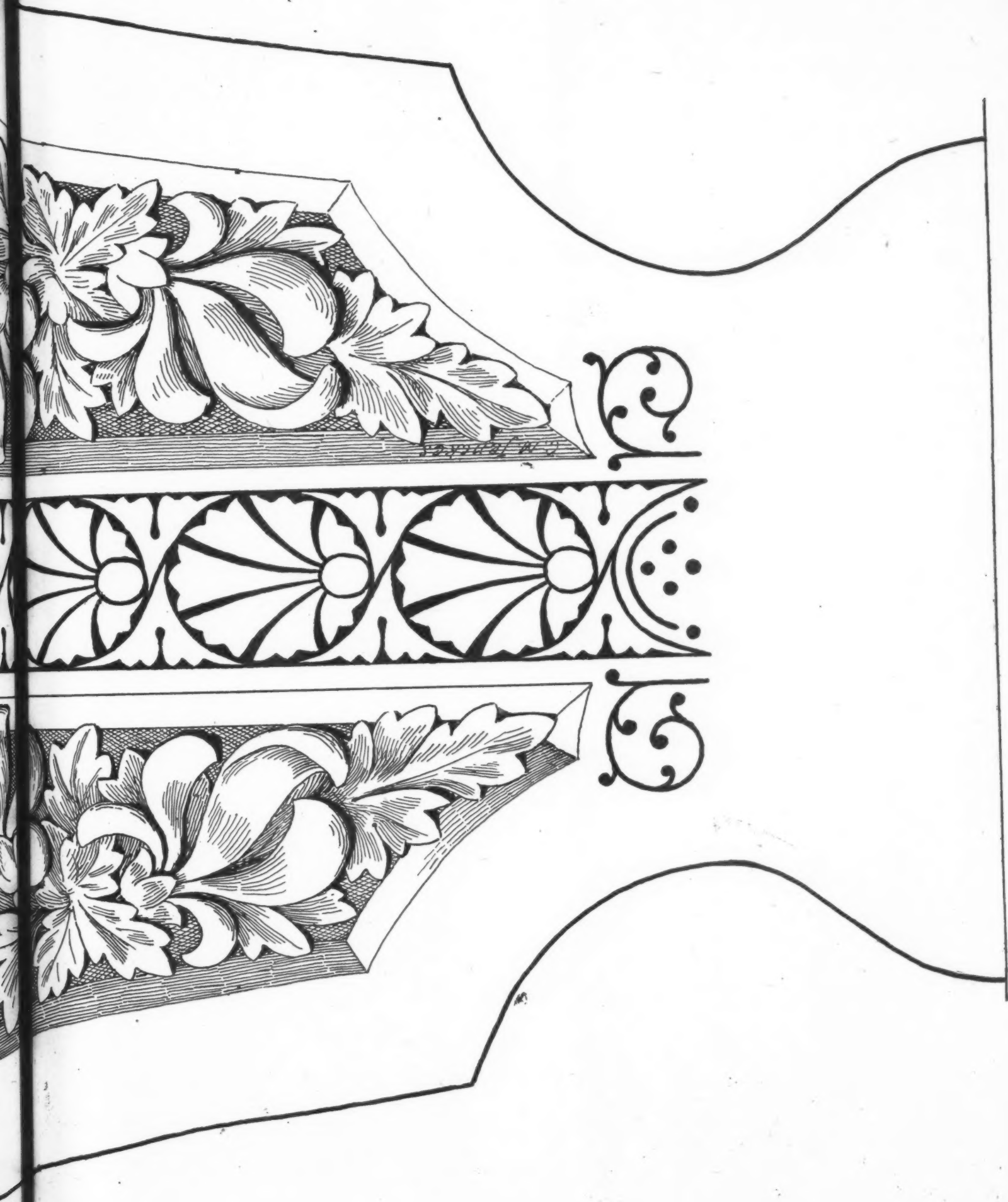
NO. 1347.—VASE DECORATION. By M. L. MACOMBER.



NO. 1348.—DECORATION FOR GLASS PAINTING OR FOR RAISED PASTE WORK. By F. GRESSLY.

The Art Amateur Working Designs.

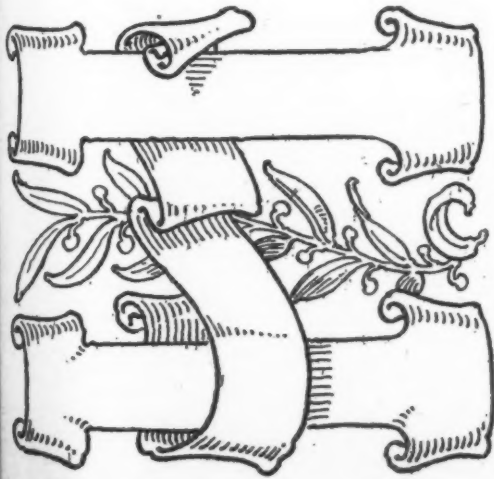
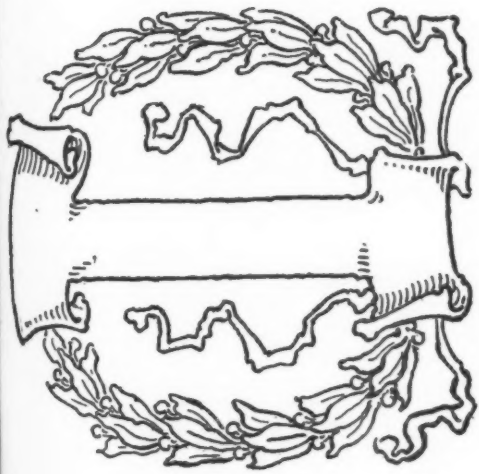




NO. 1349.—CHAIR BACK DECORATION FOR WOOD CARVING. By C. M. JENSEN.



NO. 1350.—DECORATION FOR A FAN, OR COVER FOR A BLOTTER. By H. O. NICHOLS.



NO. 1351.—INITIAL LETTERS FOR EMBROIDERY. By GEORGE R. HALM.

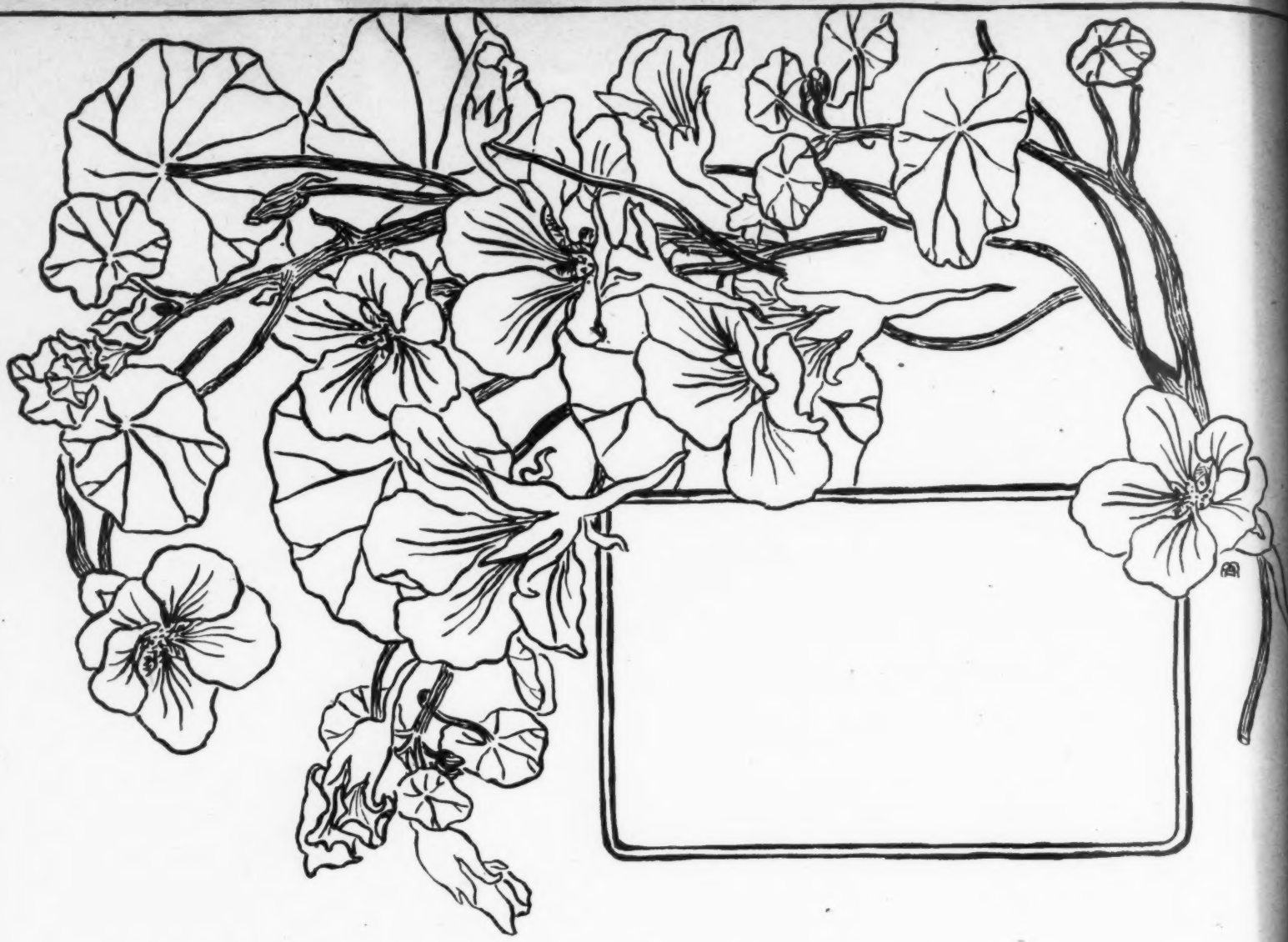
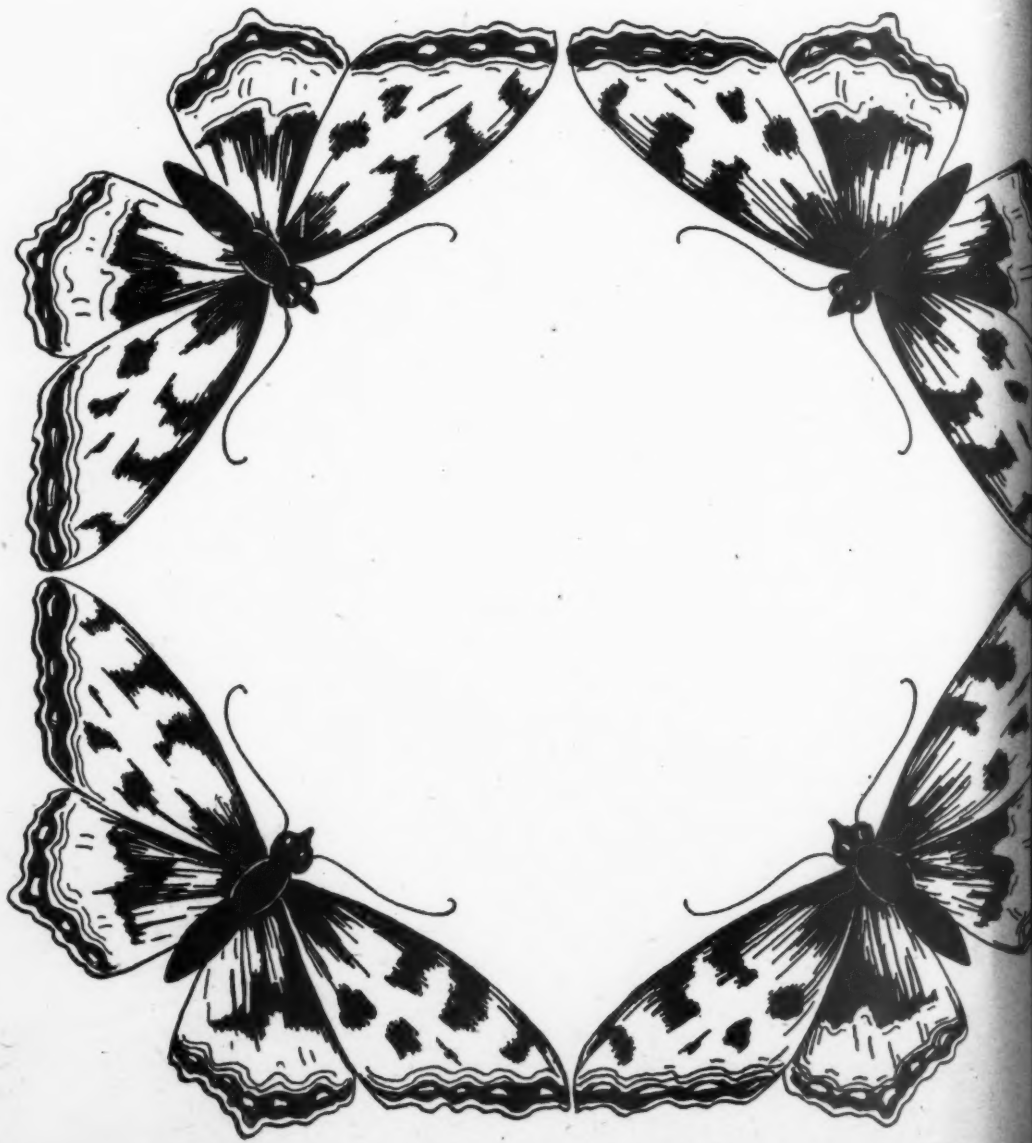


NO. 1352.—BORDER FOR EMBROIDERY OR LEATHER WORK. By M. L. MACOMBER.

The Art Amateur Working Designs.

NO. 1353.—BUTTERFLY DECORATION FOR PAINTING OR PYROGRAPHY. By LILLIAN F. WILBUR.

NO. 1354.—NASTURTIUM DECORATION FOR A CALENDAR. By D. BOWLEY.









"THE PARTING SHOT." PEN DRAWING ON ENAMELLED PAPER, AFTER THE PAINTING BY FREDERICK MORGAN.



P. de Longue

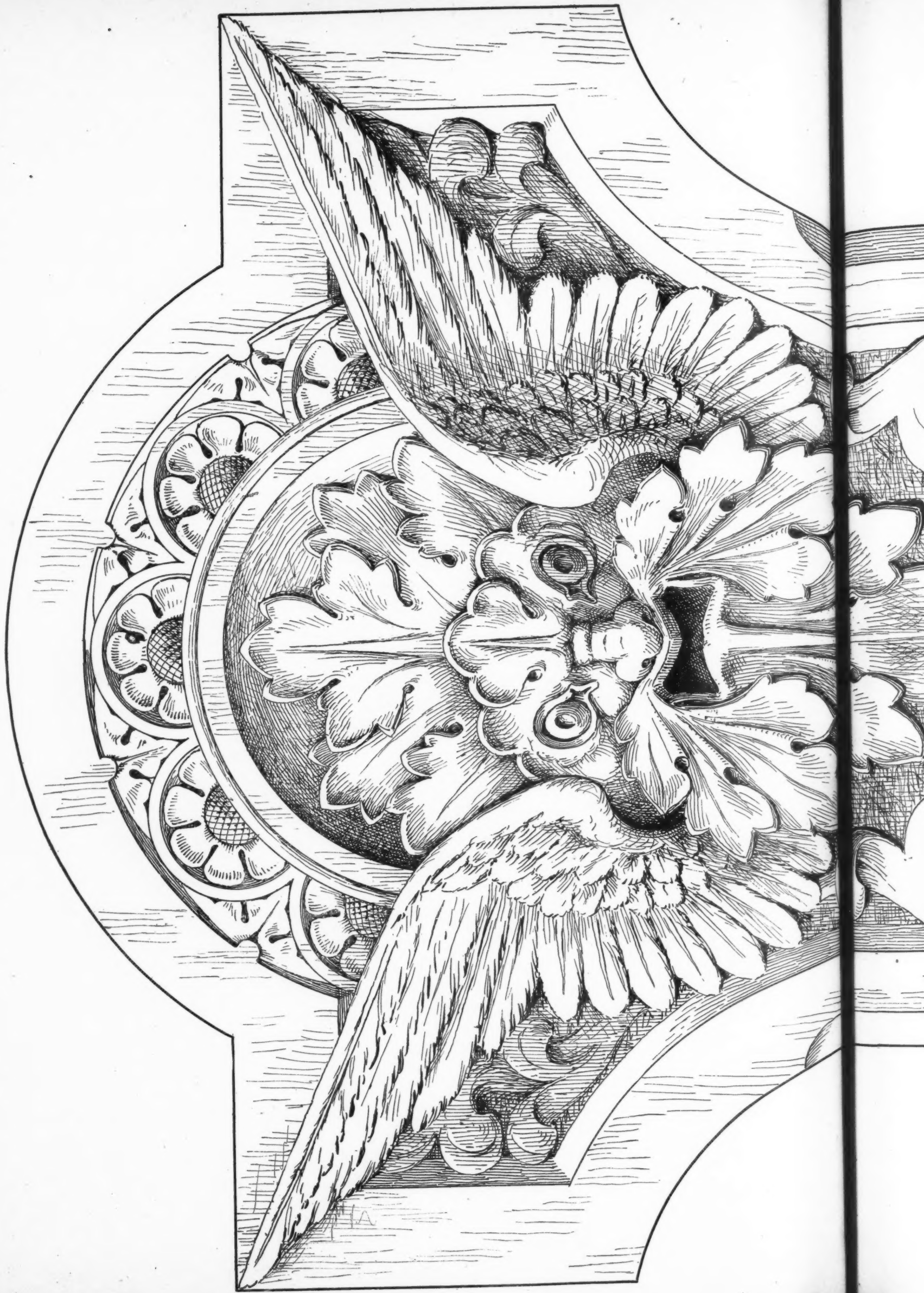


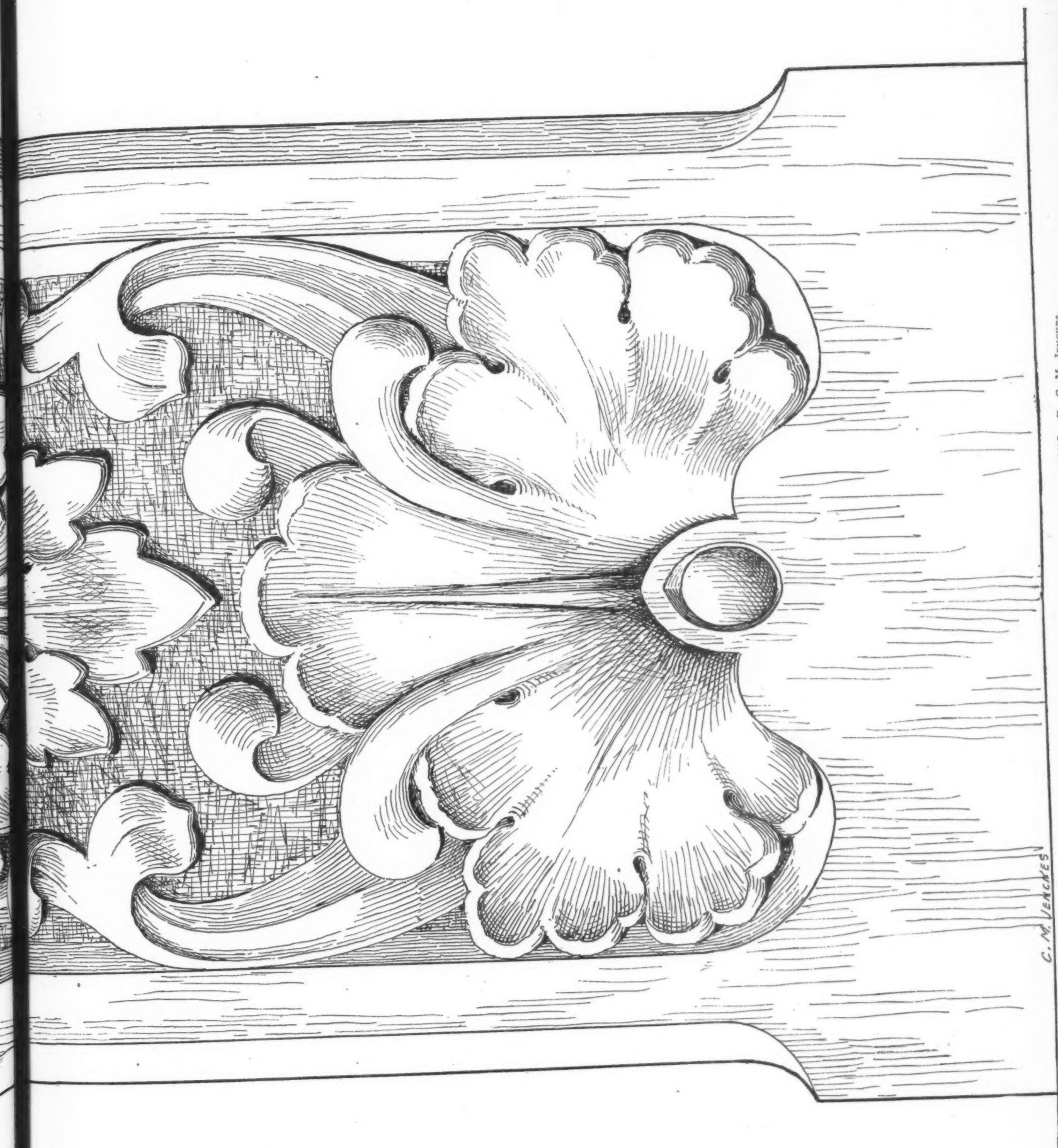
The Art Amateur Working Designs.



NO. 1355.—"SNIPE." SEVENTH OF A SET OF 12 GAME PLATES. By CHARLES VOLKMAR.

The Art Amateur Working Designs.

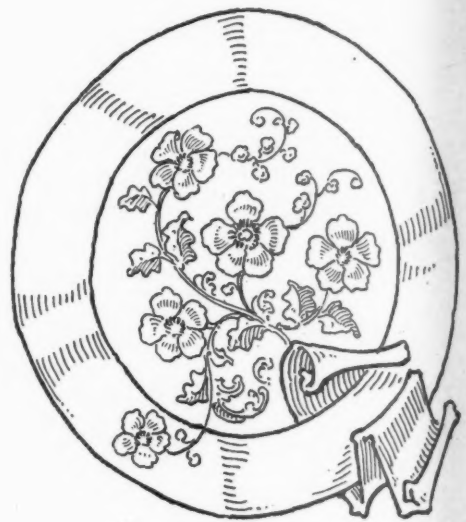
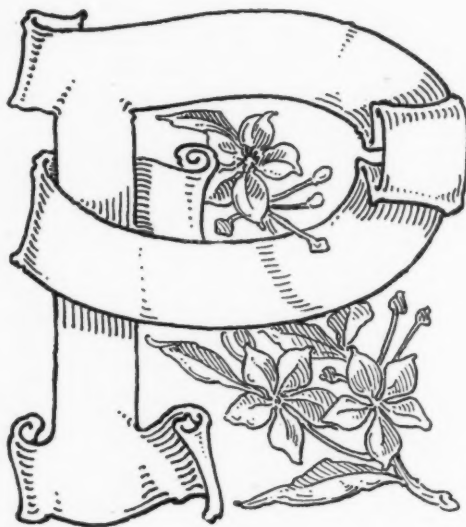
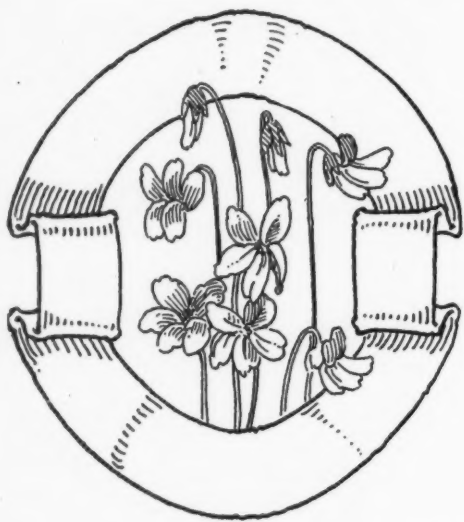
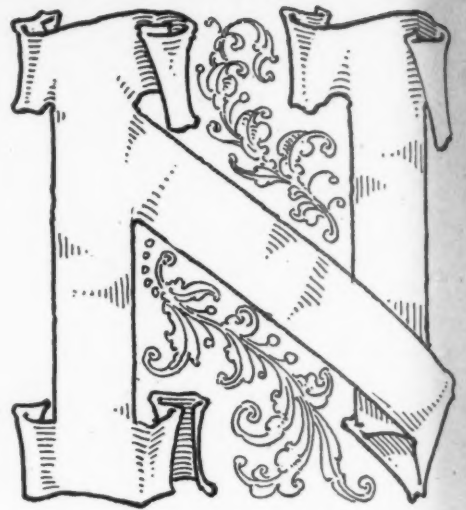
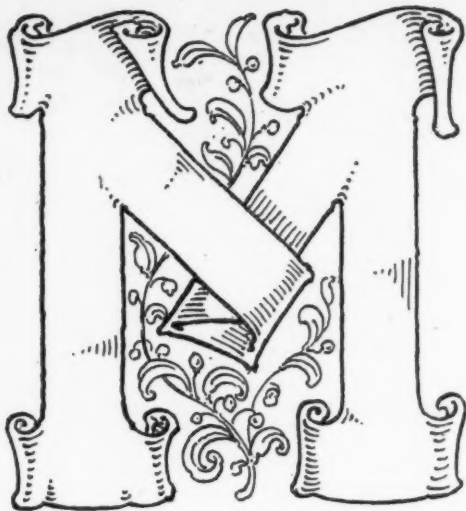
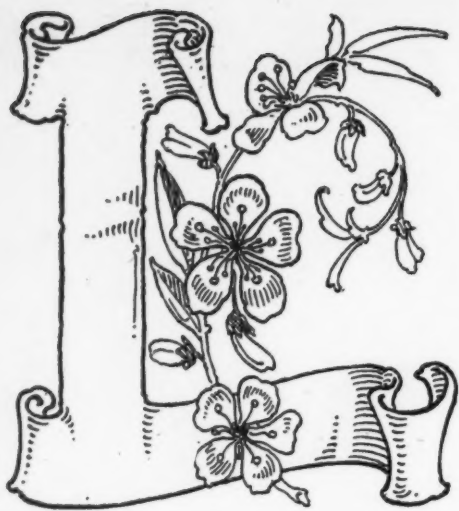




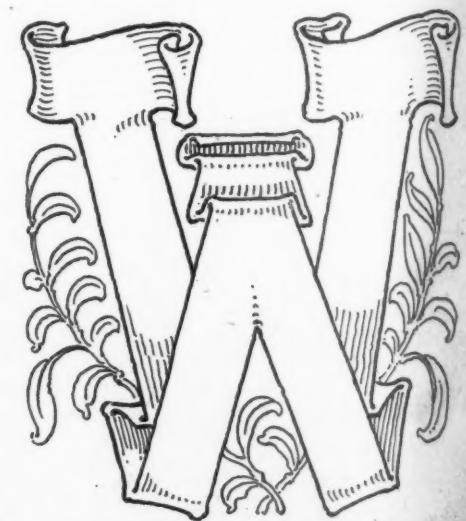
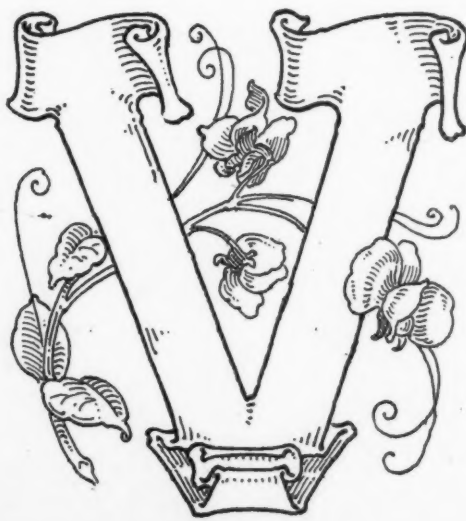
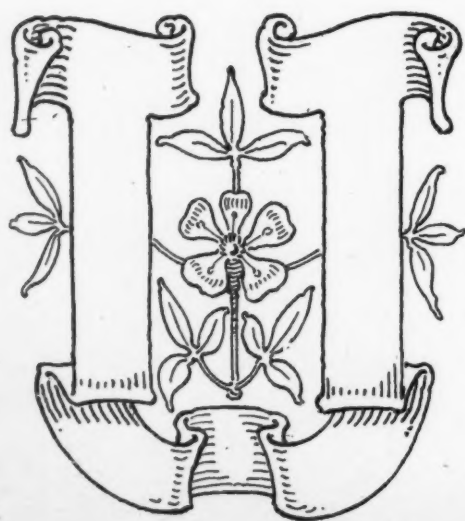
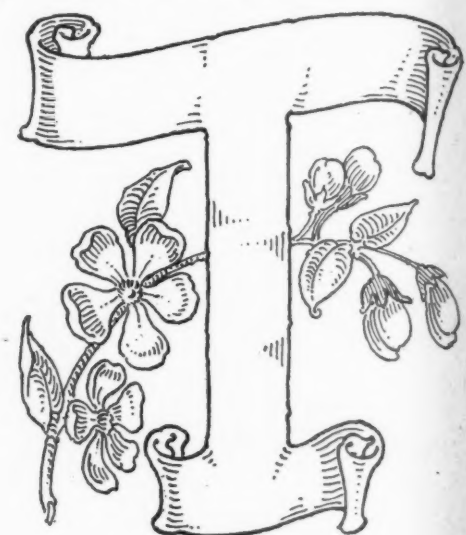
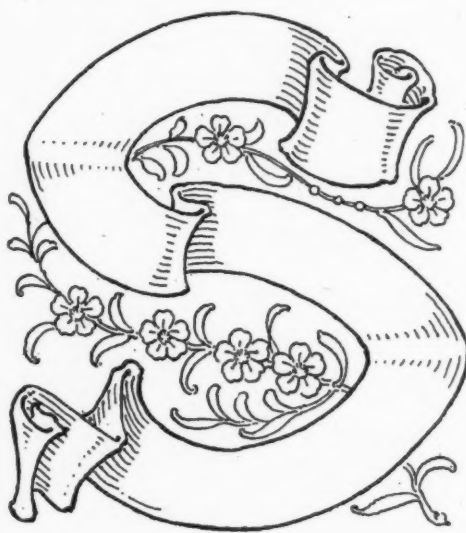
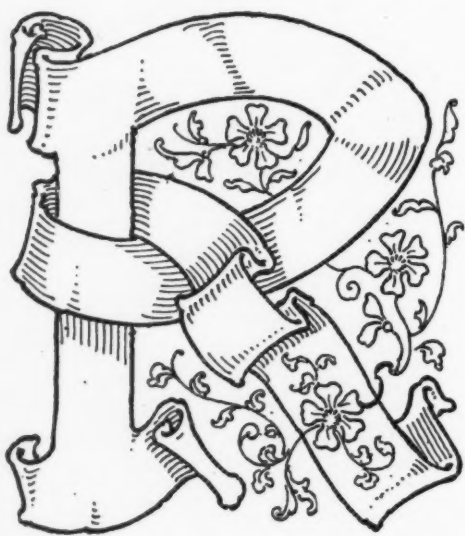
C. M. JENCKES

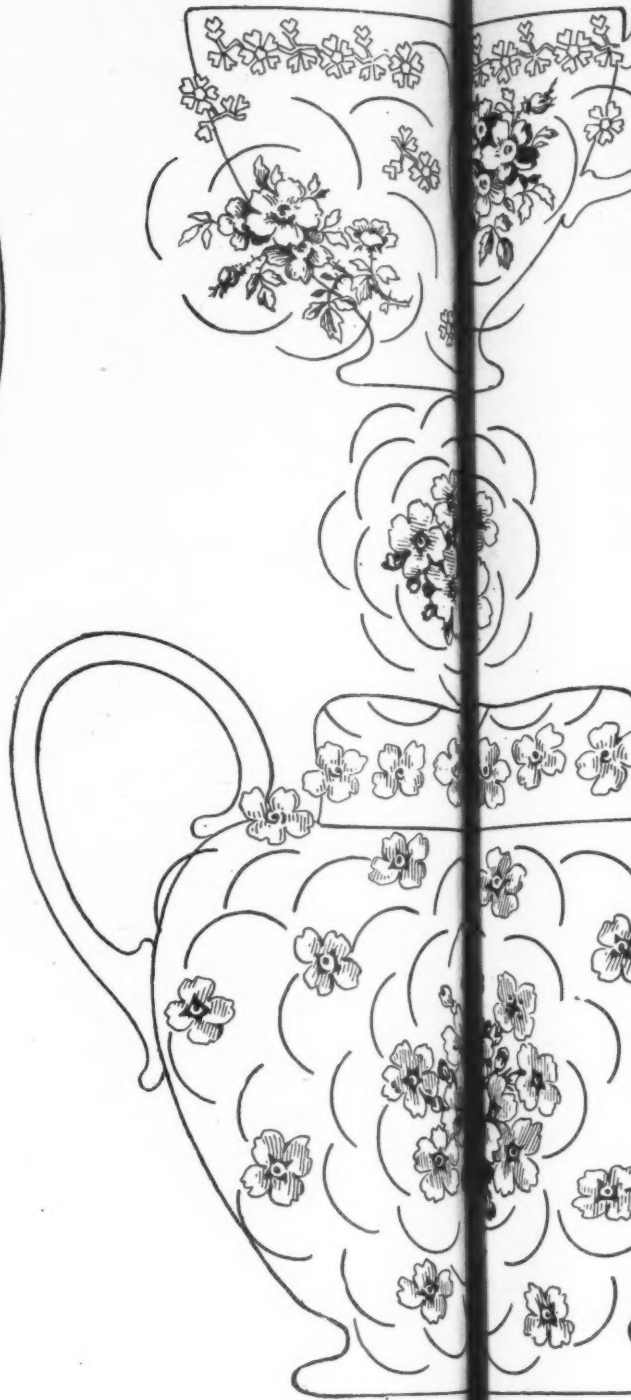
NO. 1356.—CHAIR BACK DECORATION FOR WOOD CARVING. By C. M. JENCKES.

The Art Amateur Working Designs.

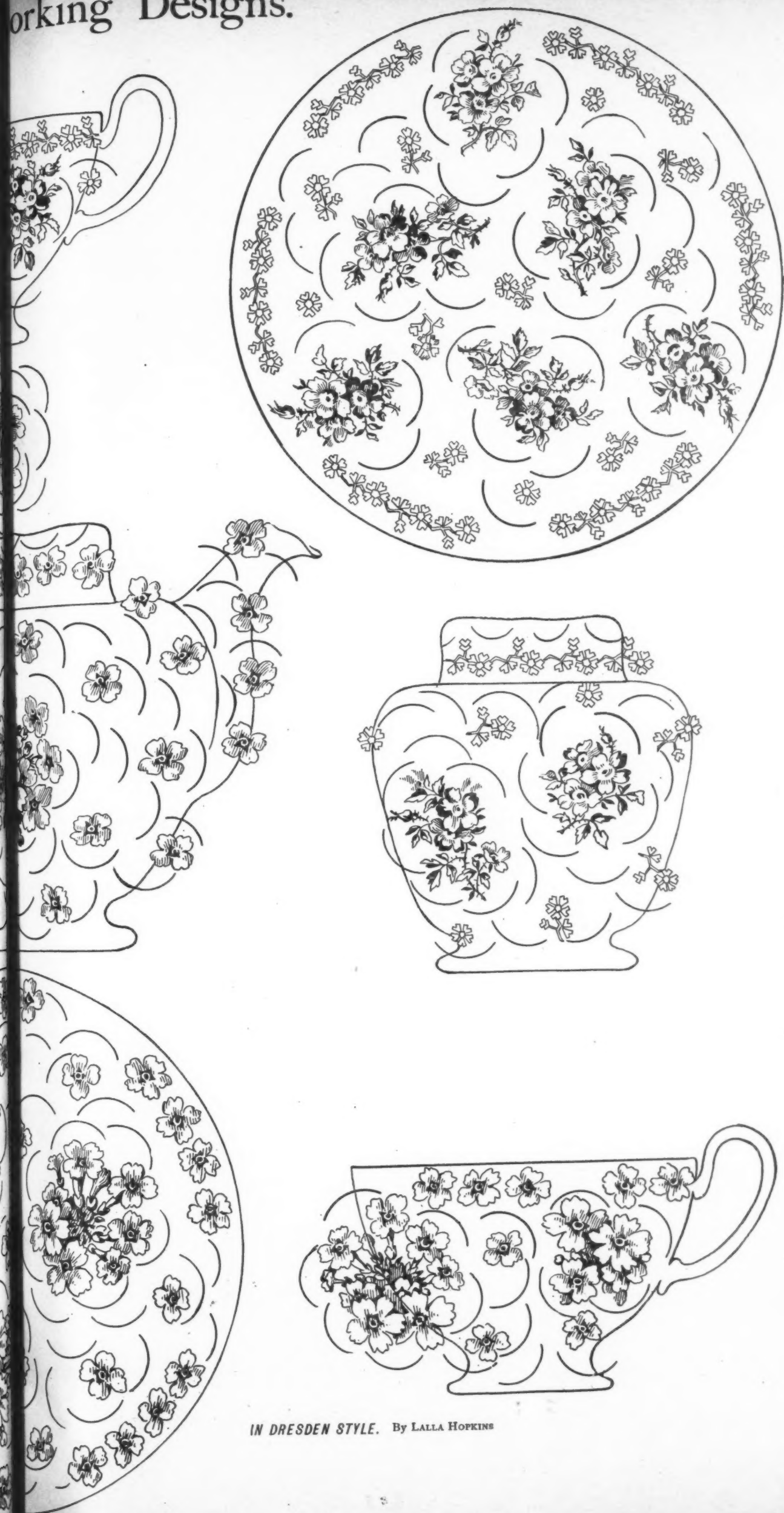


Scroll Letters for Embroidery by Geo. R. Halm





NO. 1357.—DECORATION FOR A TEA SET



IN DRESDEN STYLE. By LALLA HOPKINS

The Art Amateur
Working Designs.

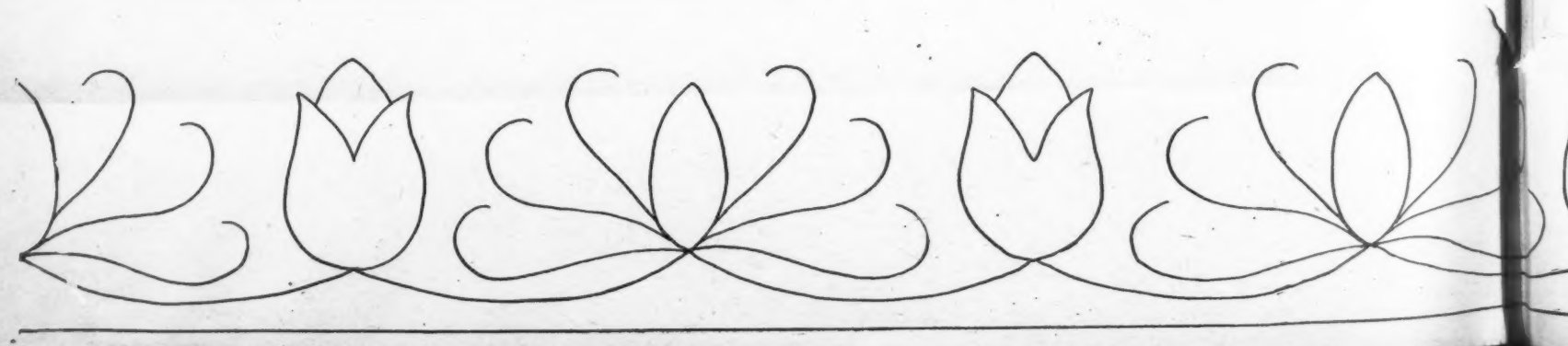
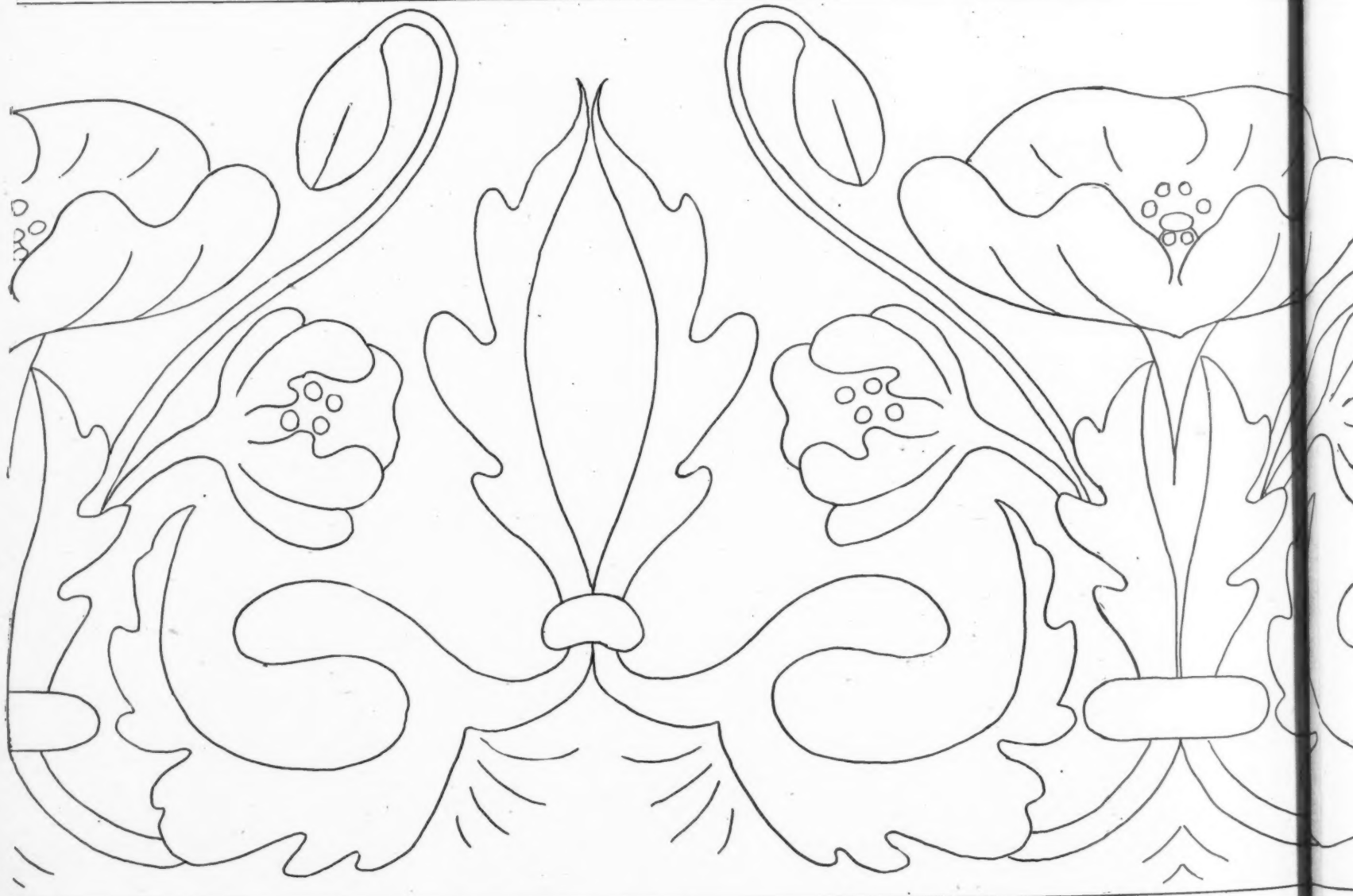
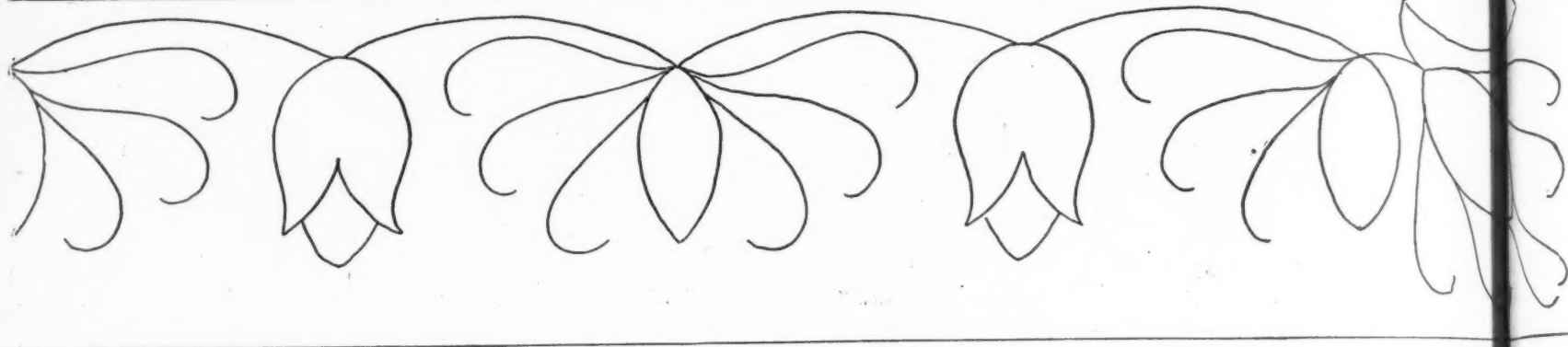


NO. 1358.—

EMBROIDERED BORDER FOR A PORTIÈRE.

BY

M. L. MACOMBER

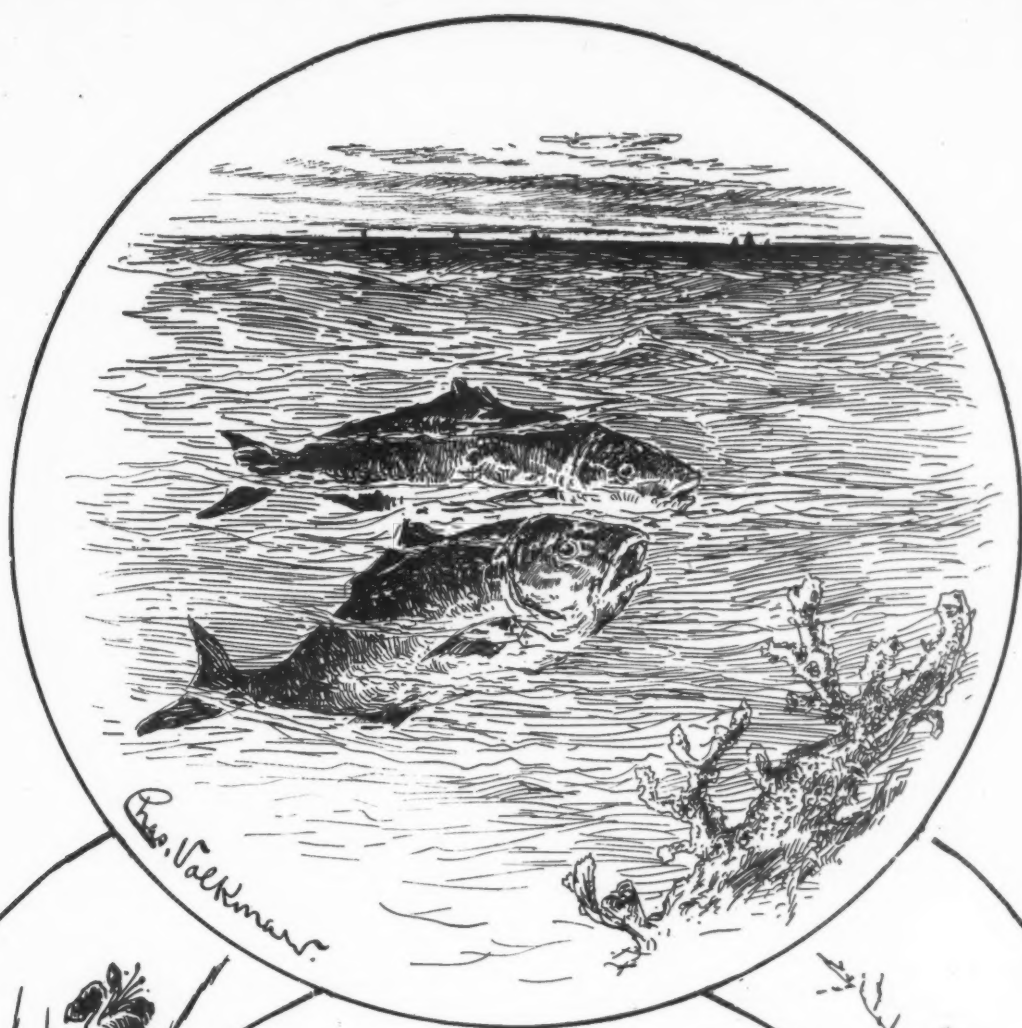








The Art Amateur Working Designs.



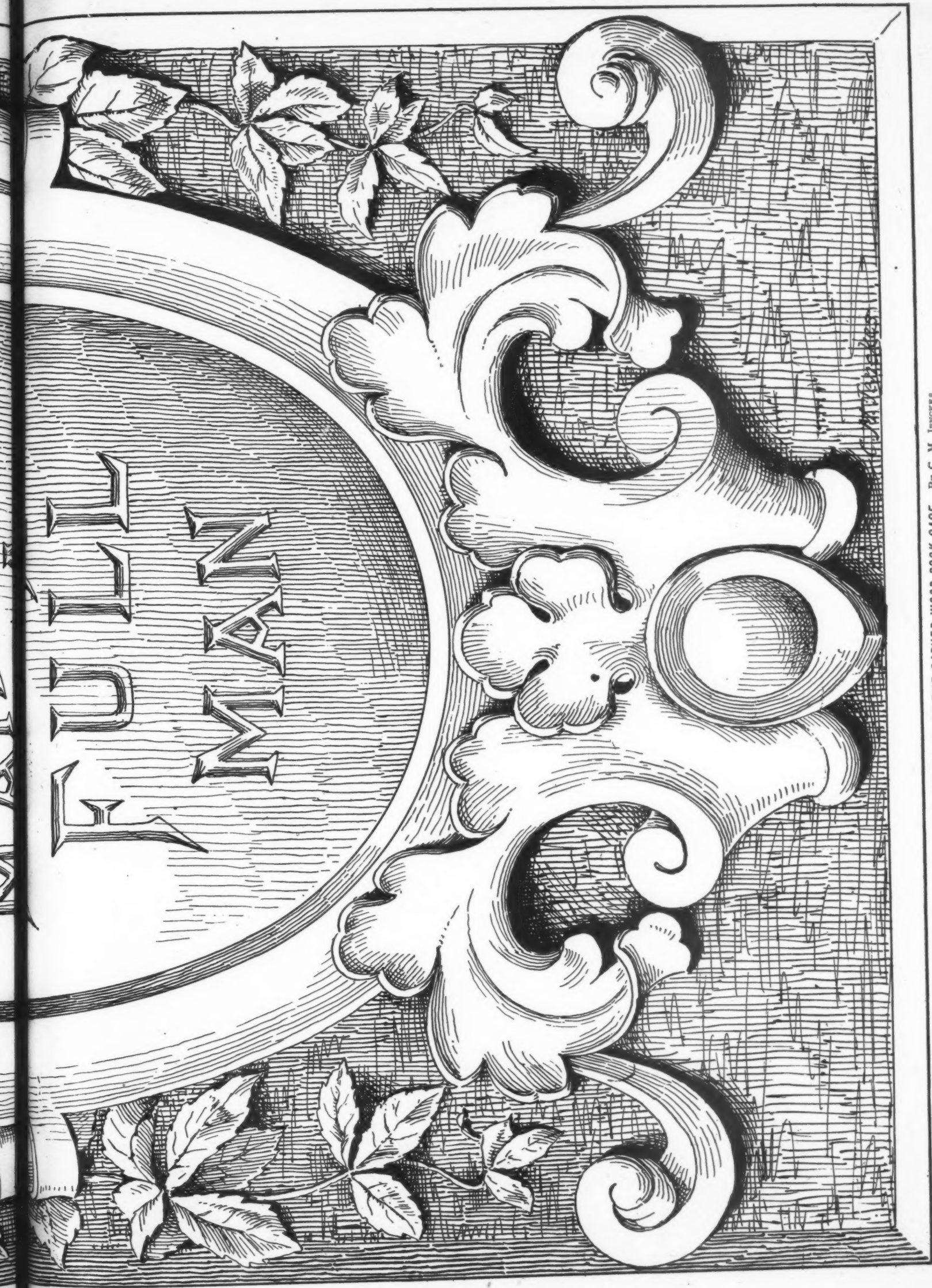
NO. 1360.—"RED SNAPPER." SIXTH PLATE OF A FISH SERVICE OF FIFTEEN PIECES.

NO. 1361.—"WOOD-COCK." EIGHTH PLATE OF A COMPLETE GAME SET.

By CHARLES VOLKMAR.

READING
MAGAZINE



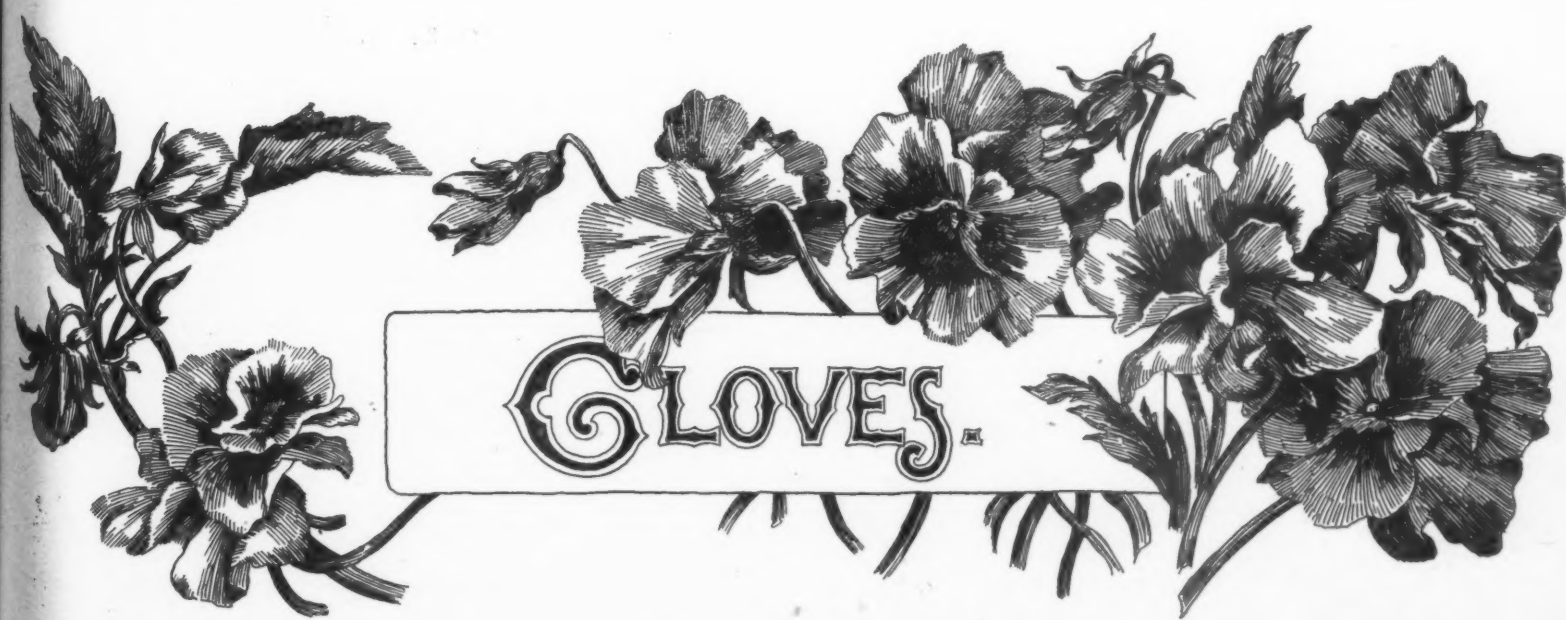


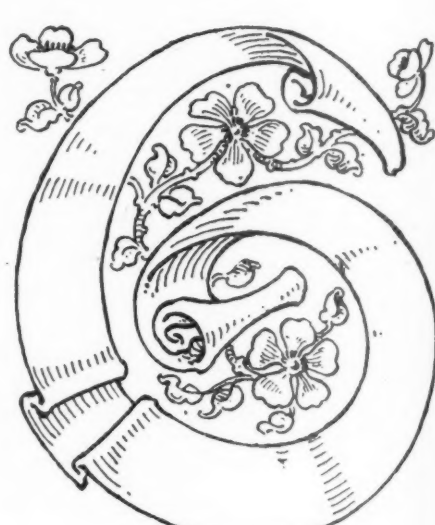
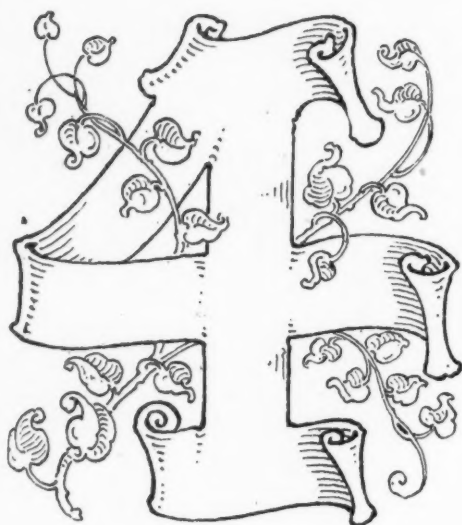
NO. 1366.—FIRST PANEL OF THE CARVED WOOD BOOK-CASE. By C. M. JENCKES.

THE COMPLETE DESIGN IS GIVEN IN THE BODY OF THE MAGAZINE.

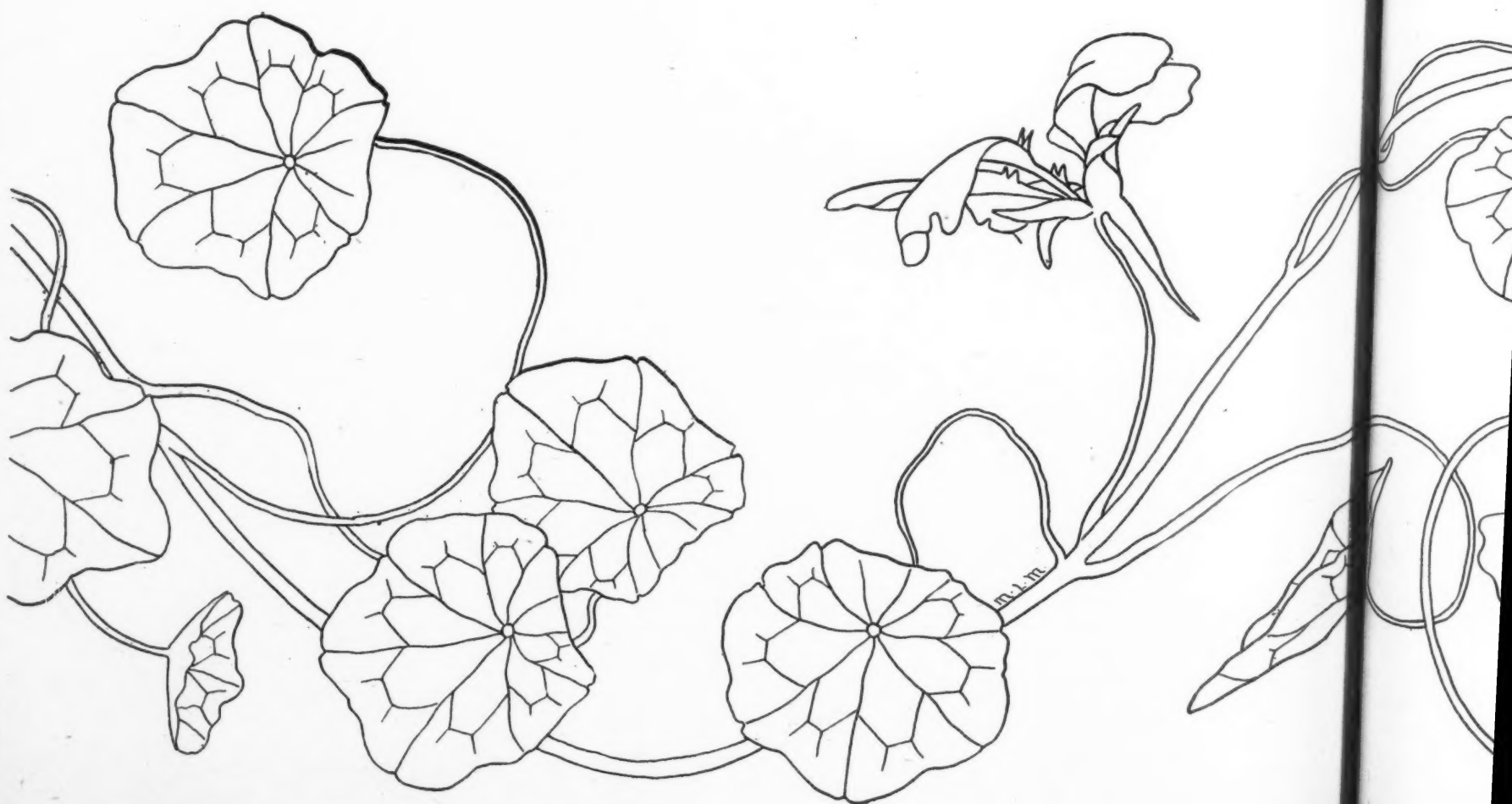


The Art Amateur Working Designs.

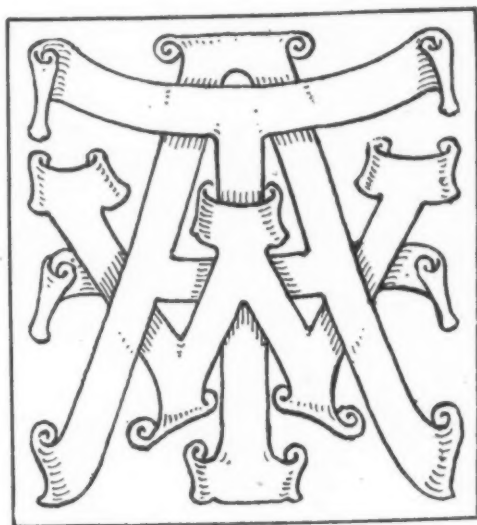
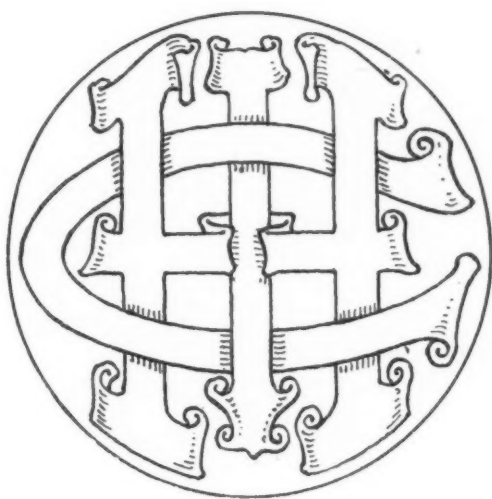




NO. 1362.—FIGURES AND MONOGRAM EMBROIDERY.



NO. 1363.—NASTURTIUM BORDER EMBROIDERY. By



EMBROIDERY. By GEORGE R. HALM.



EMBROIDERY. By M. L. MACOMBER.

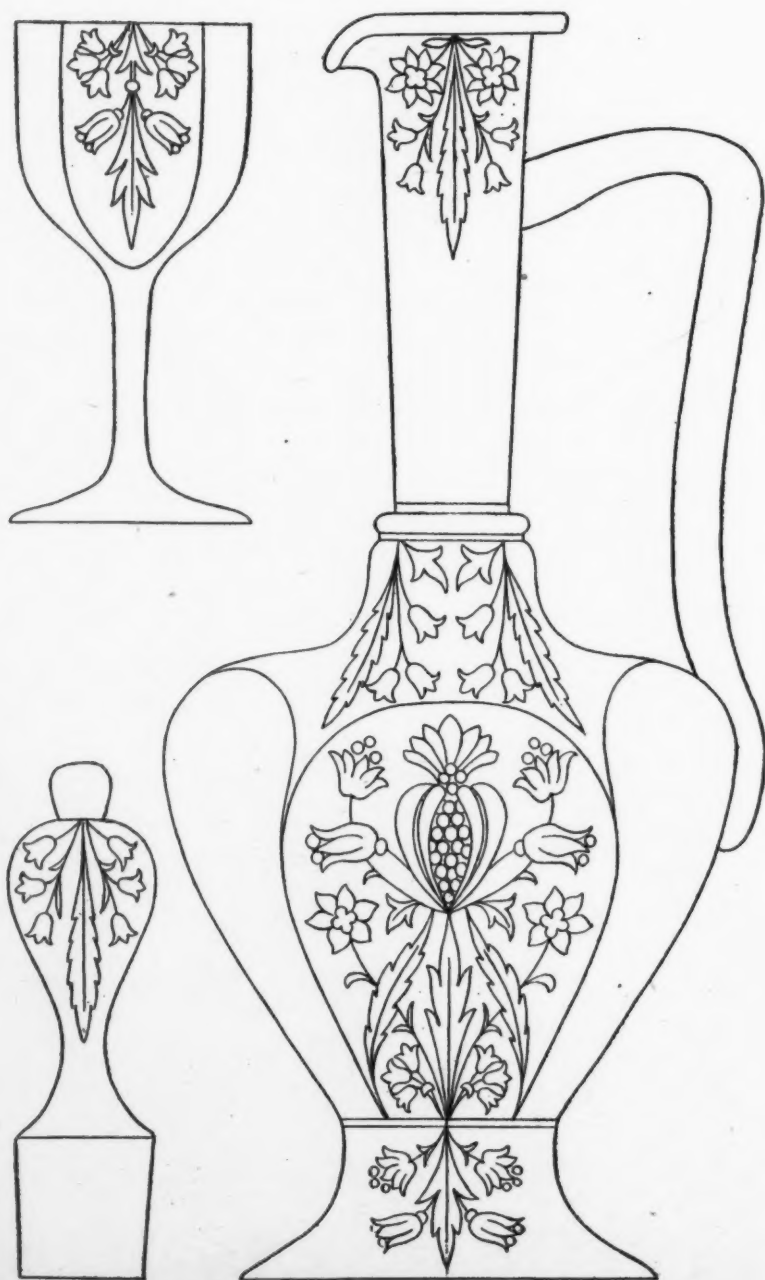
The Art Amateur Working Designs.

O A B C D

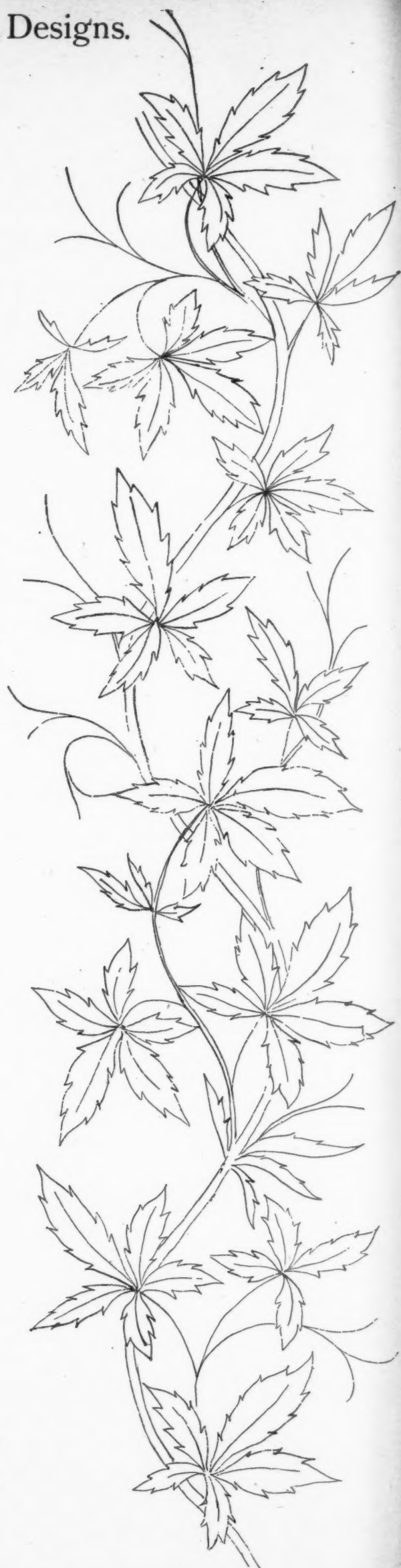
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K L M N

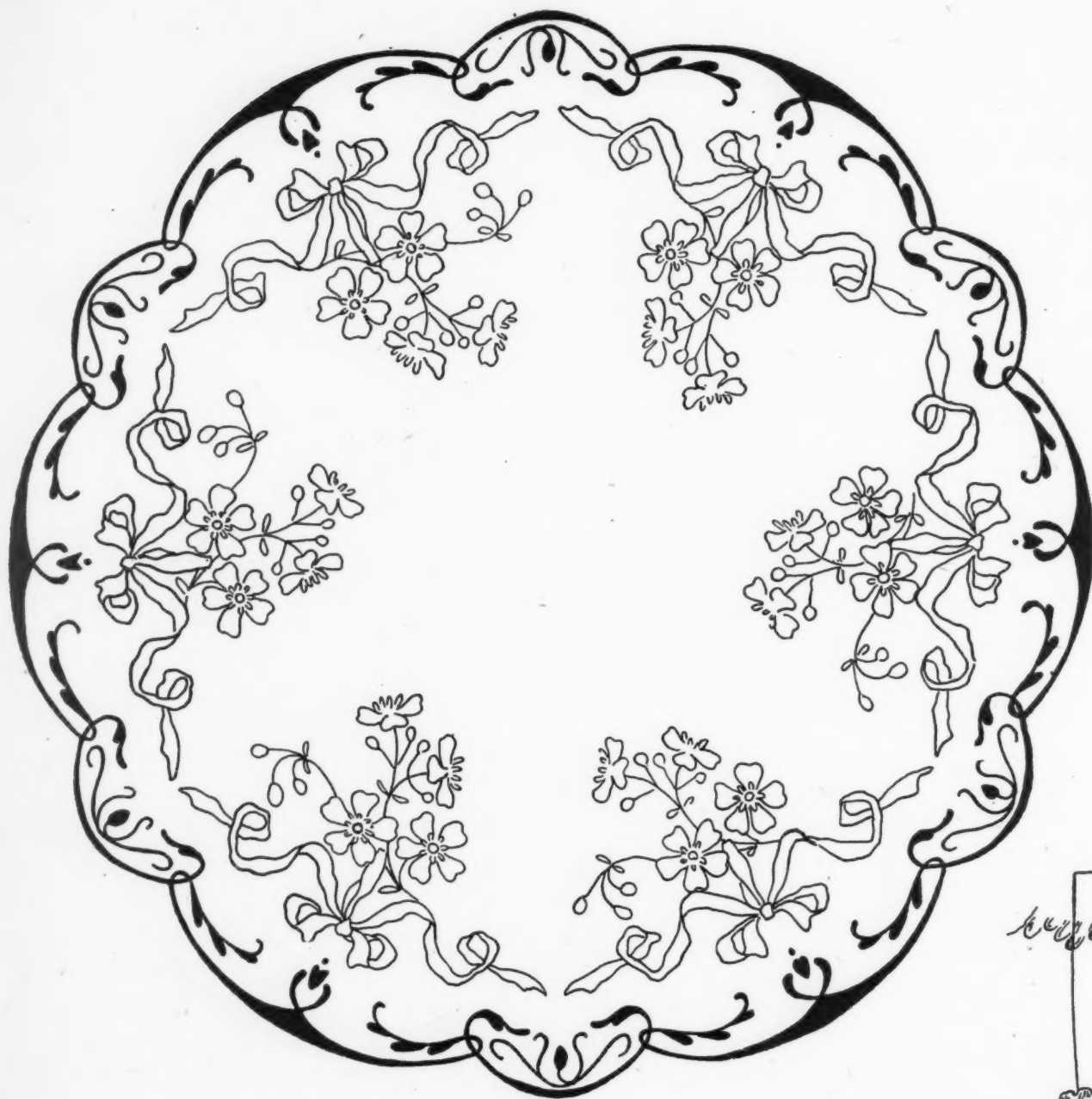
NO. 1367.—FIRST PART OF AN ALPHABET FOR EMBROIDERY
AND CHINA AND GLASS PAINTING.



NO. 1368.—CARAFE AND GLASS DECORATION. By ANNA SIEDENBURG.



NO. 1369.—VIRGINIA CREEPER. FOR EMBROIDERY,
[ROYAL SCHOOL OF ART NEEDLEWORK.]



The Art Amateur Working Designs



NO. 1370.—TEA CUP AND SAUCER.
By LALLA HOPKINS.

NO. 1371.—PLATE. By M. L. MACOMBER.

NO. 1372.—CHOCOLATE CUP AND
SAUCER. By LALLA HOPKINS.



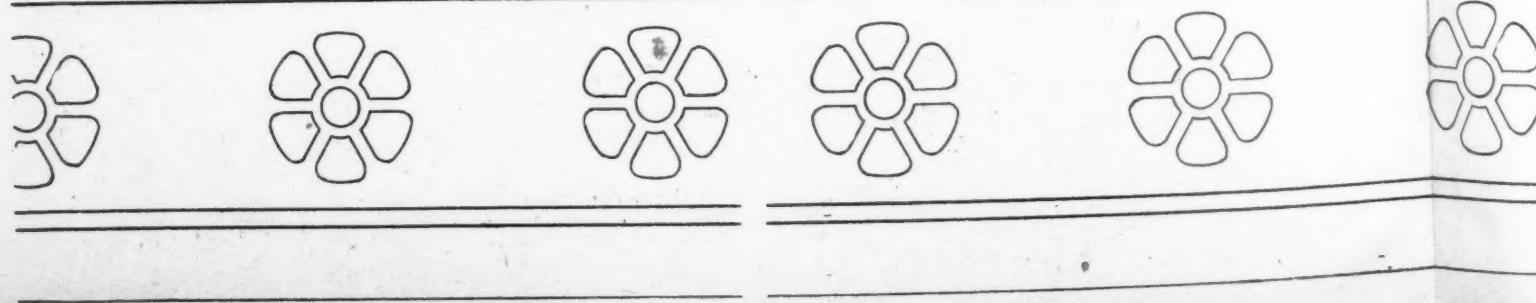
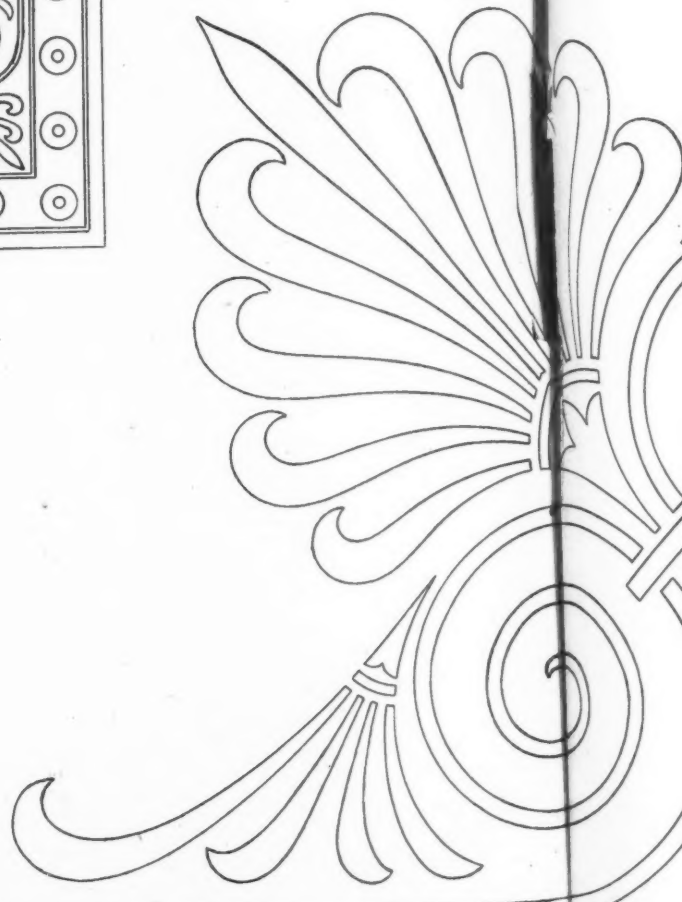
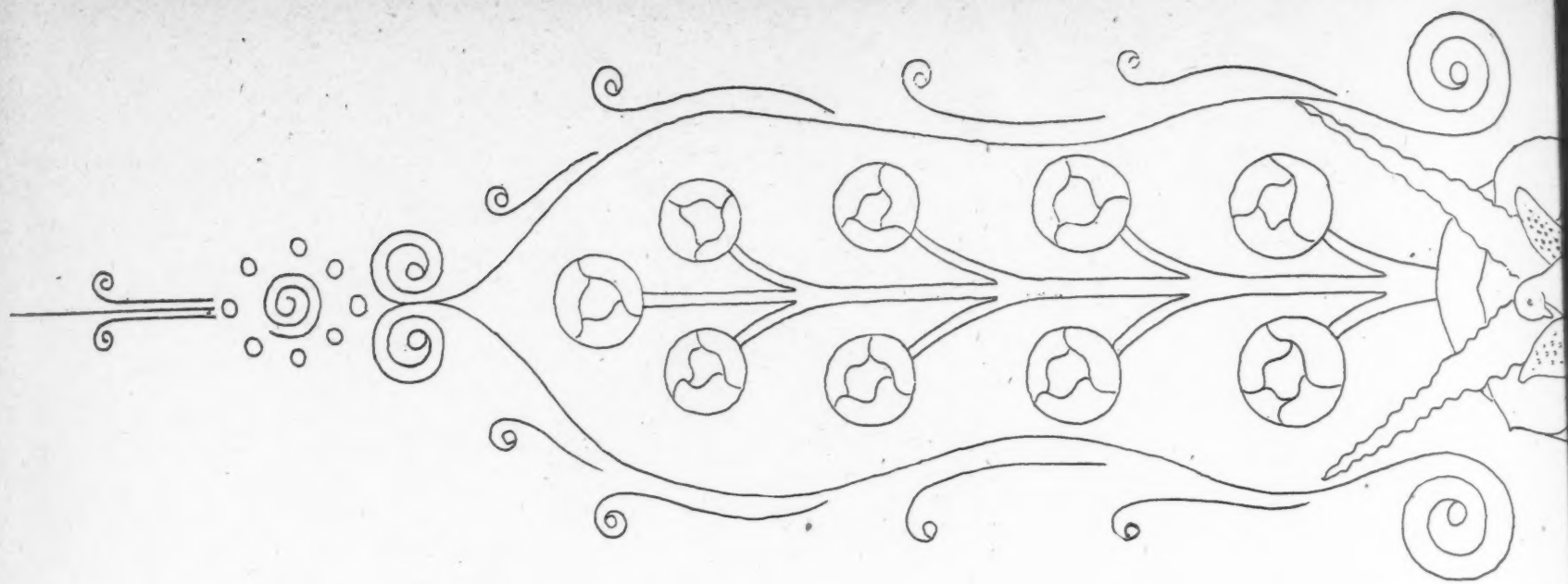
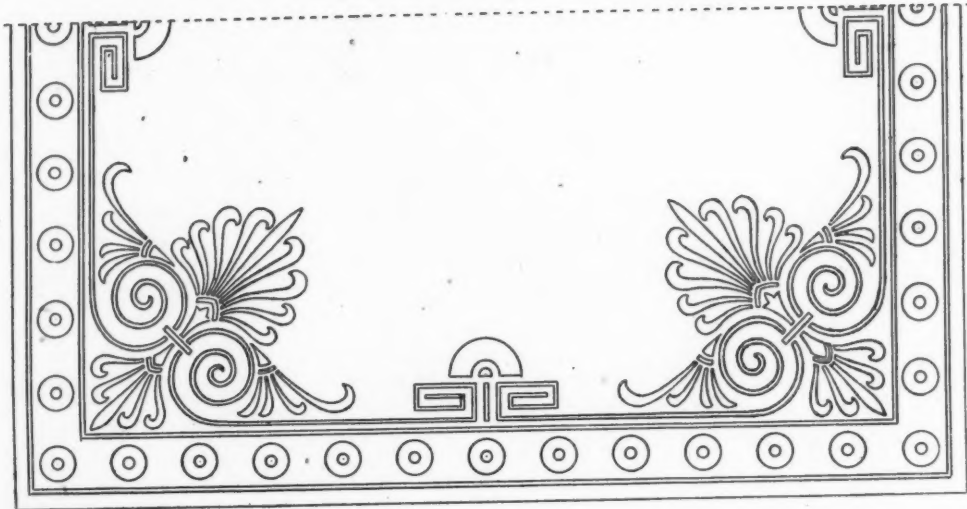
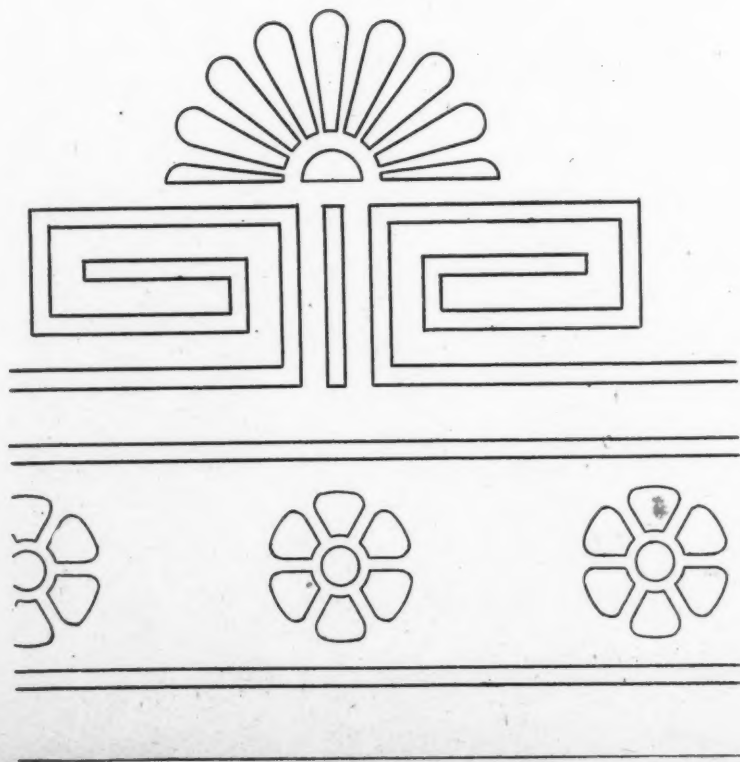


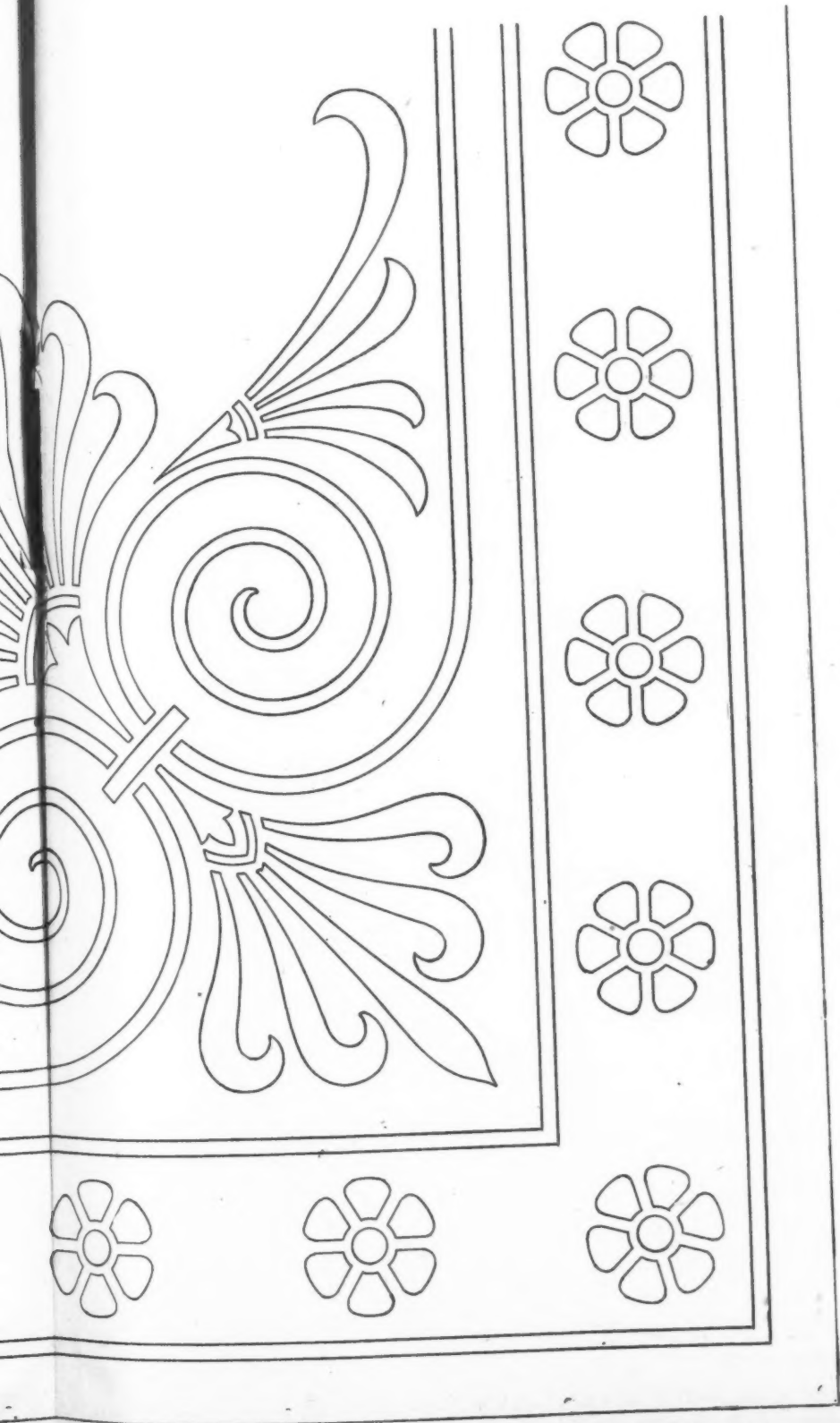




CRAYON STUDY FOR A PORTRAIT. BY PAUL BAUDRY

The Art Amateur Working Designs.

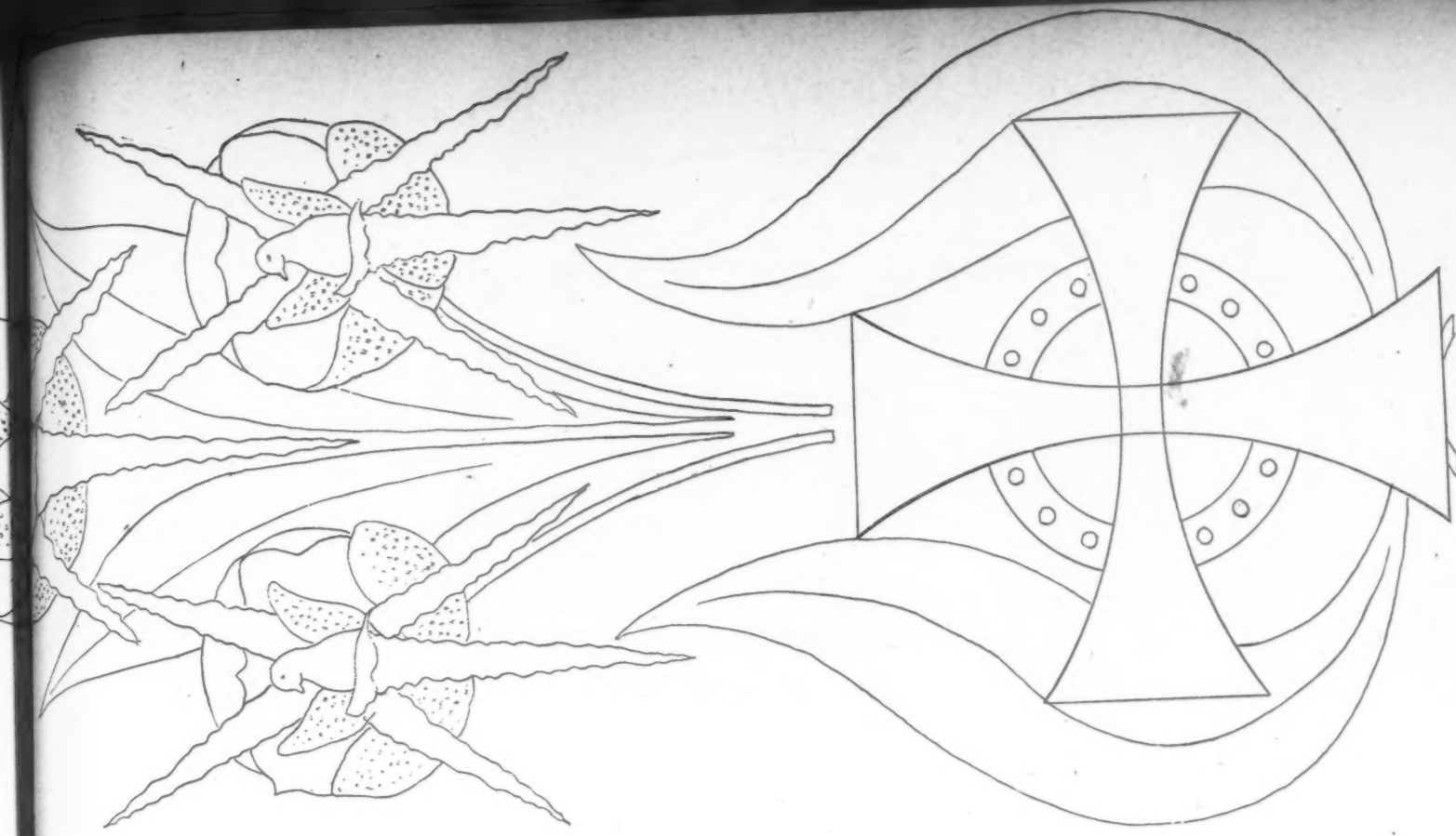




1376.—EMBROIDERY DECORATION FOR A TABLE CENTRE-PIECE. By G. A. AUDSLEY.

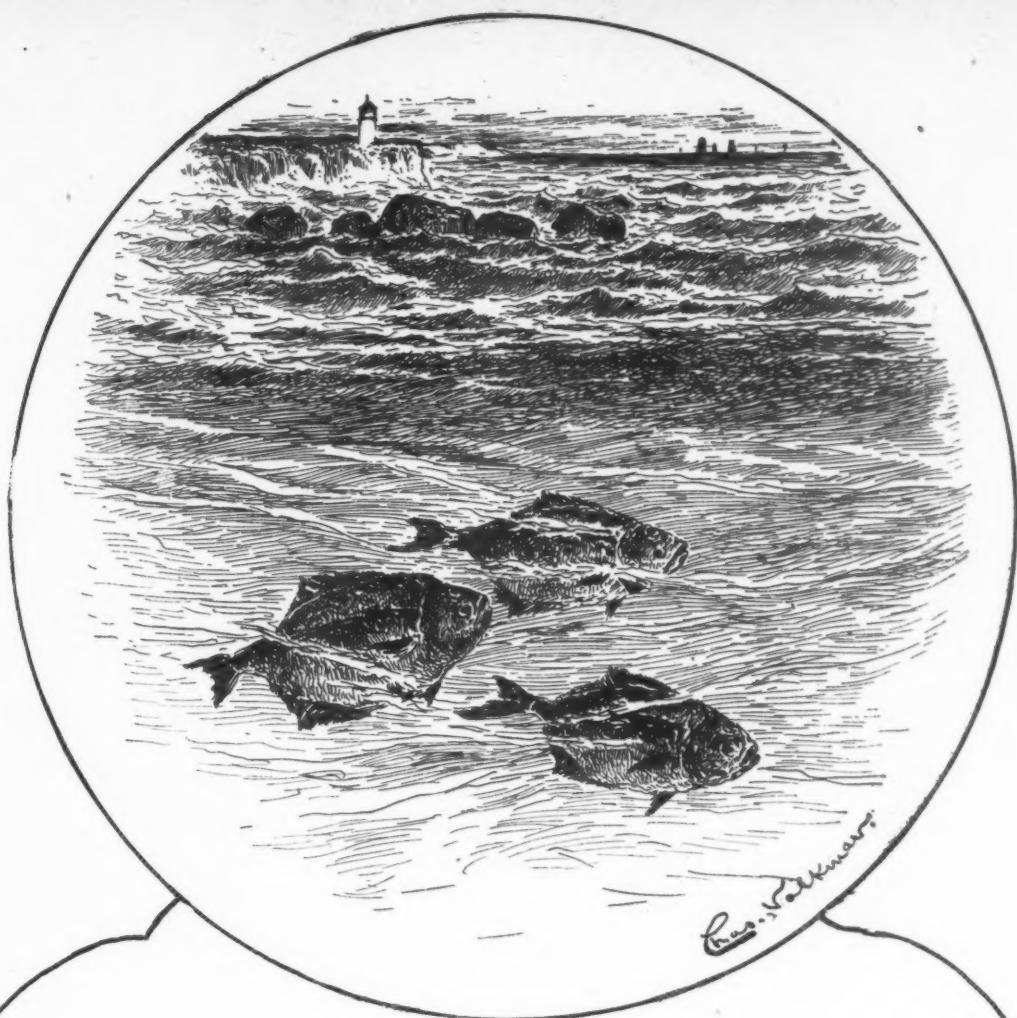


NO. 1377—BORDER DECORATION FOR EMBROIDERY. By LILLIAN F. WILBUR.

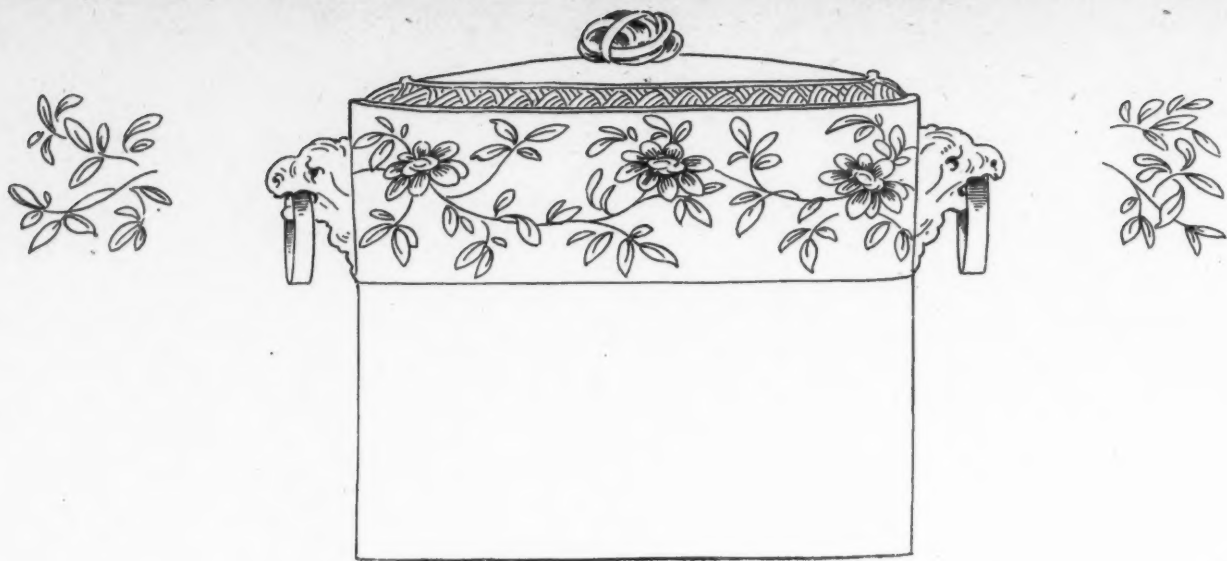


NO. 1378.—DESIGN FOR A STOLE. By EDITH WILSON.
(MOTIVE—THE HOLY GHOST DESCENDING.)

The Art Amateur Working Designs.



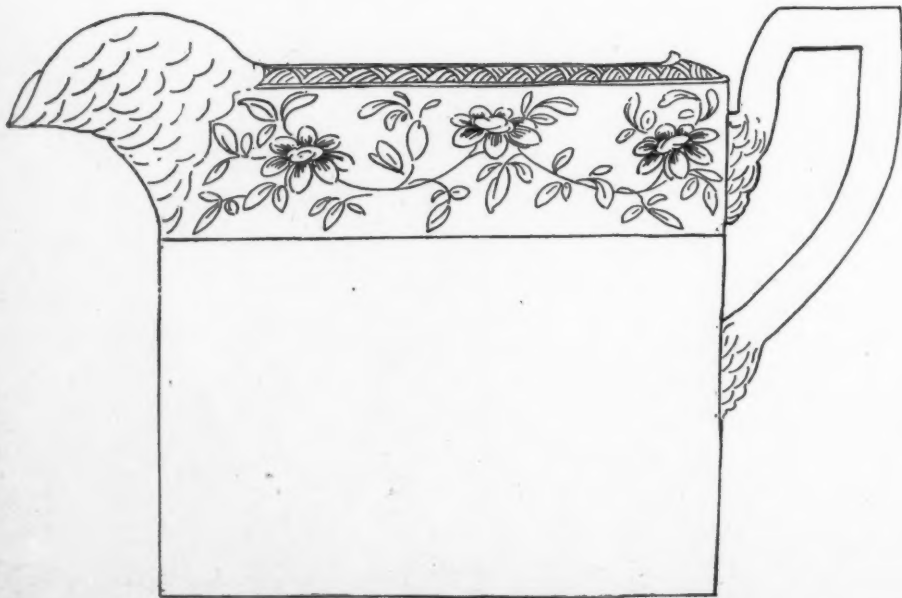
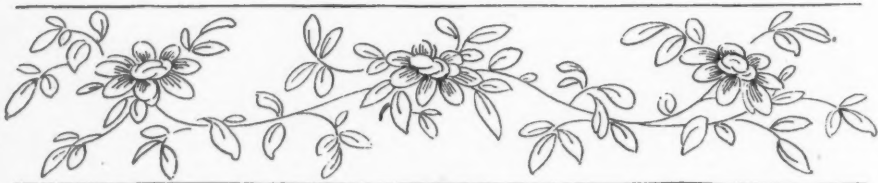
NO. 1373.—"FLOUNDERS." SEVENTH PLATE OF A FISH SERVICE OF FIFTEEN PIECES. } By CHARLES VOLKMAR.
 NO. 1374.—"WILD GEESSE." NINTH PLATE OF A COMPLETE GAME SET.

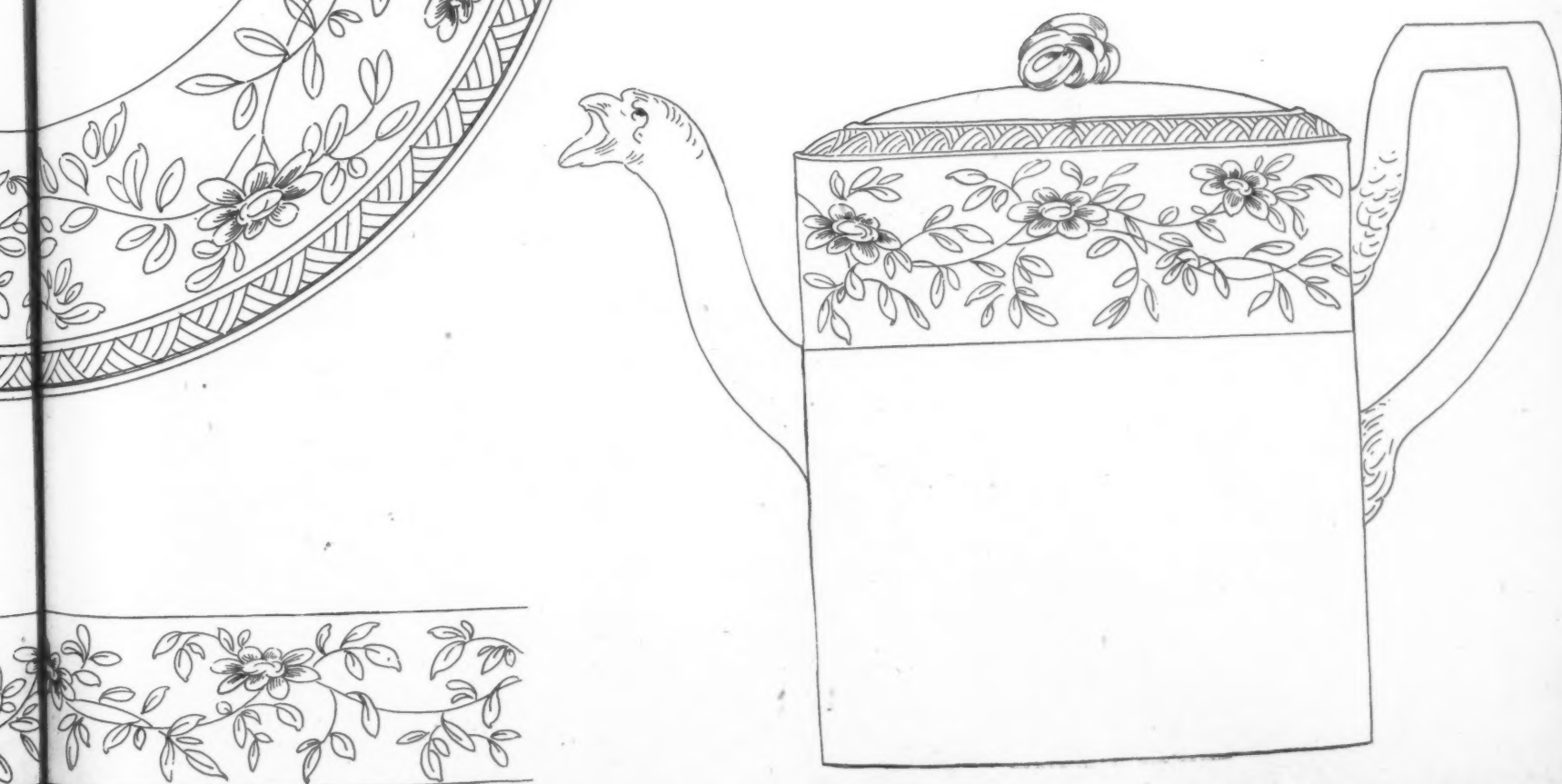
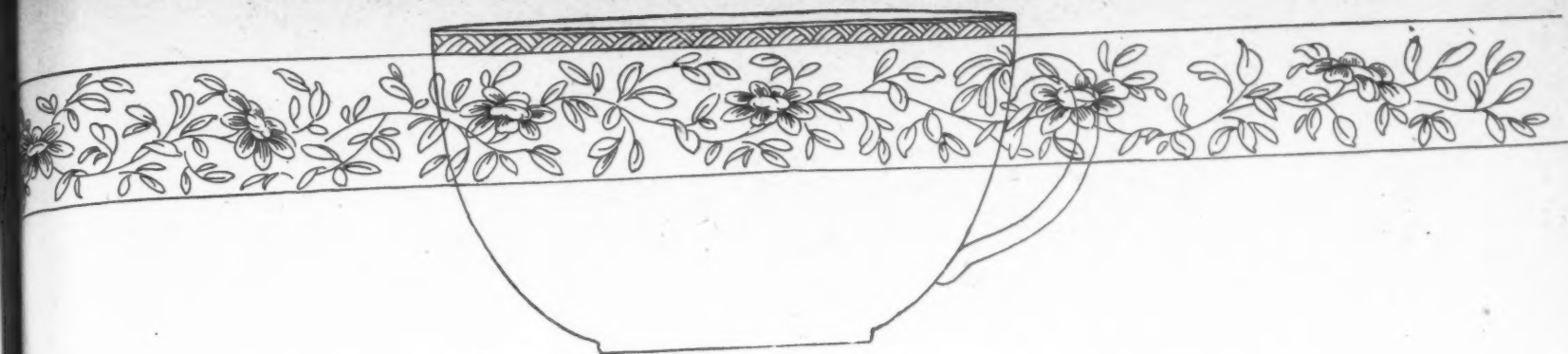


The Art Amateur Working Designs.

NOS. 1379-1385.—TEA SERVICE DECORATION. By I. B. S. NICHOLLS.

SPECIALLY ADAPTED FOR THIS MAGAZINE FROM THE ORIGINAL IN THE MUSEUM AT MUNICH.



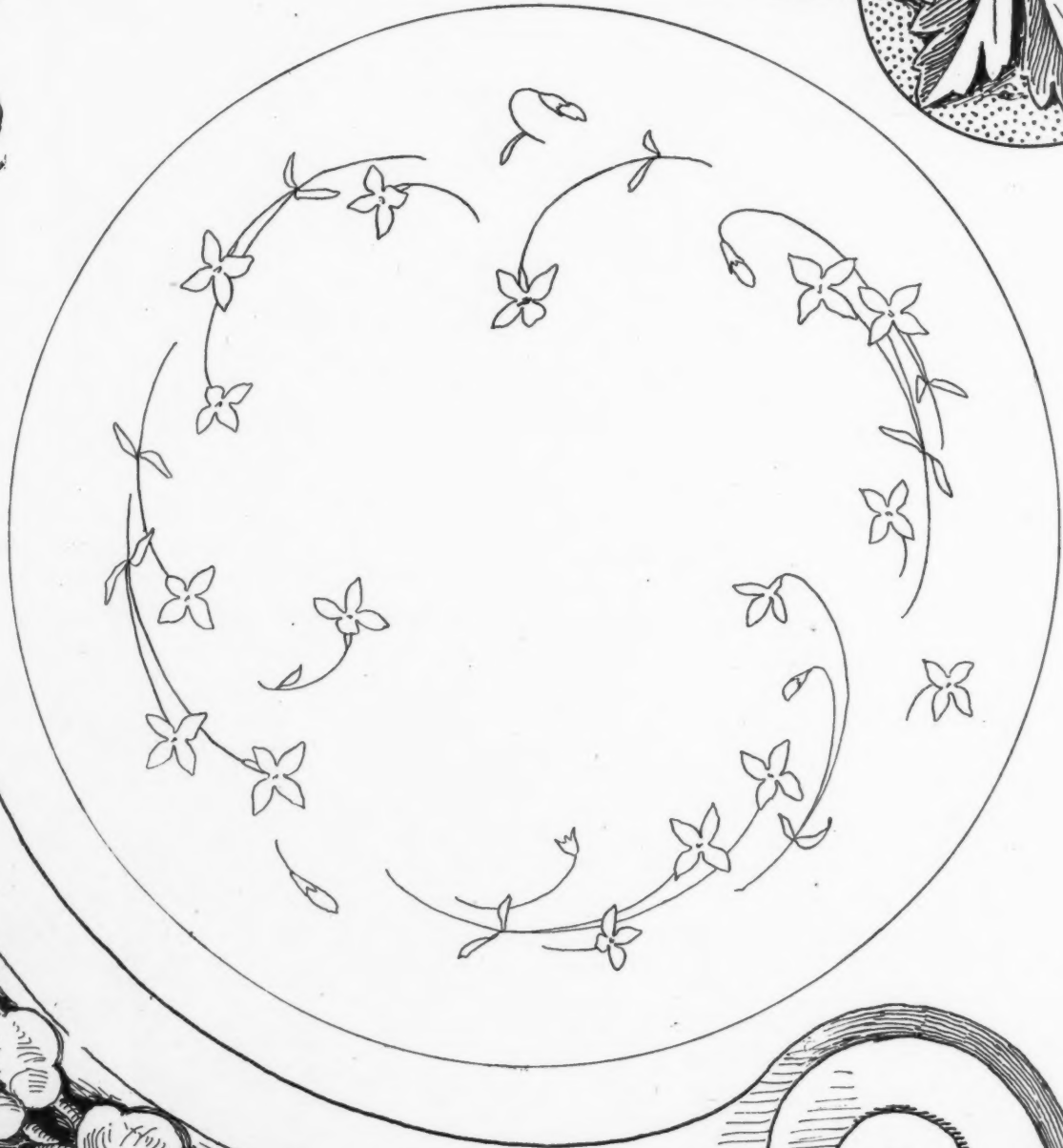




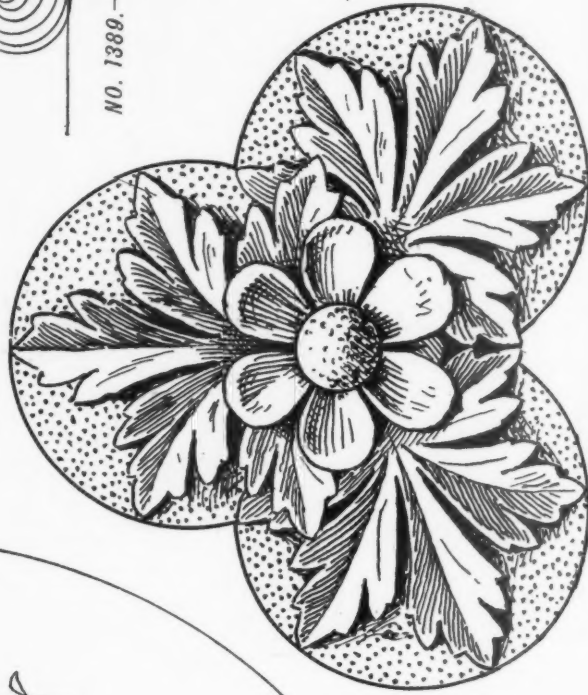
NO. 1388.—CONCLUSION OF THE
ALPHABET FOR EMBROIDERY AND
CHINA AND GLASS PAINTING.
(BEGUN LAST MONTH.)



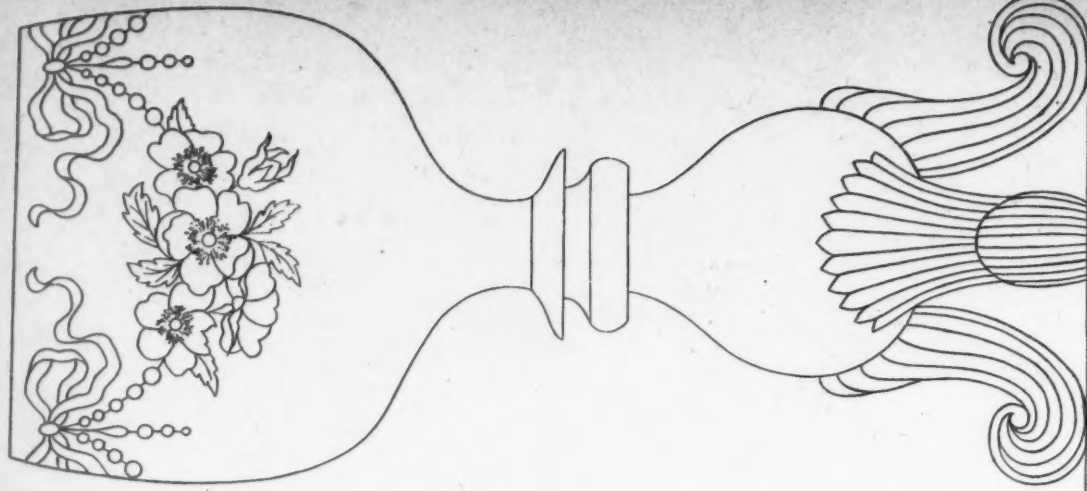
NO. 1386.—BRACKET DECORATION
FOR WOOD-CARVING. By C. M. J.



NO. 1387.—SIMPLE DESIGN FOR CHINA PAINTING.



NO. 1390.—BOX COVER DECORATION FOR WOOD-CARVING.
By C. M. J.



NO. 1389.—DECORATION FOR RHINE-WINE GLASS.
By ANNA SEIDENBURG.

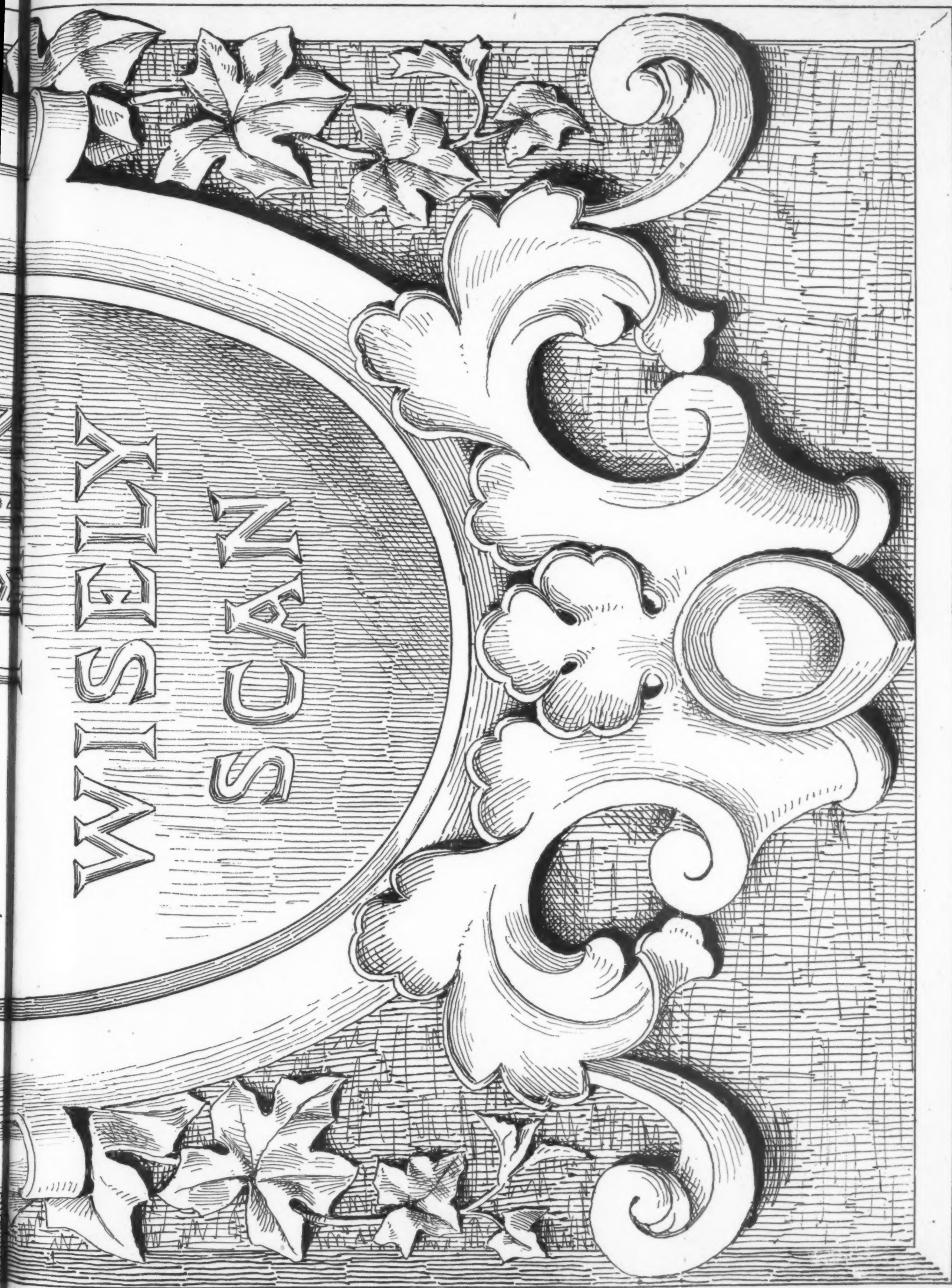
The

Art Amateur

Working Designs.

WHAT
YOU READ
TALKS
TO YOU



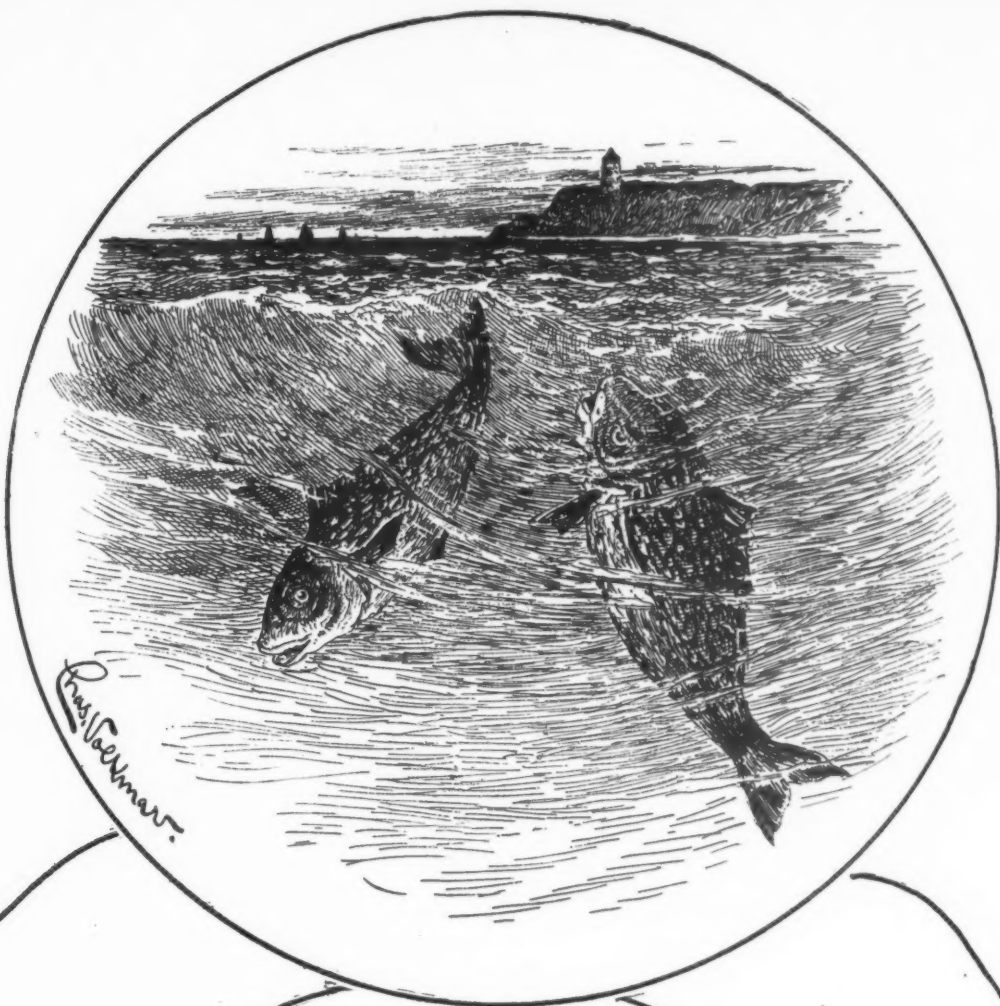


NO. 1375.—SECOND PANEL OF THE CARVED WOOD BOOK-CASE. By C. M. JENCKE.

(FOR COMPLETE DESIGN SEE THIS OCTOBER ISSUE OF THE ART AMATEUR.)



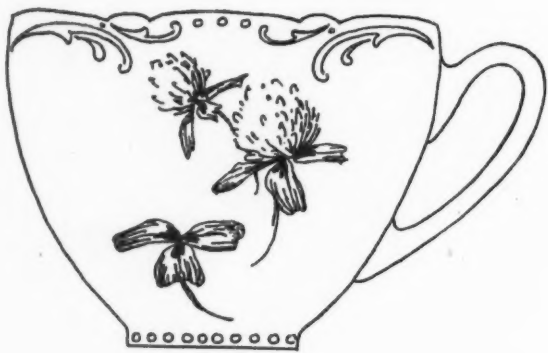
The Art Amateur Working Designs.



NO. 1391.—"BLACK FISH." EIGHTH PLATE OF A FISH SERVICE OF FIFTEEN PIECES. } By CHARLES VOLKMAR.
 NO. 1392.—"TEAL DUCKS." TENTH PLATE OF A COMPLETE GAME SET.



1393.—HEART-SHAPED PIN-TRAY, WITH CLOVER DECORATION.



NO. 1394.—CLOVER DECORATION FOR A CUP AND SAUCER.
By LILIAN F. WILBUR.



1395

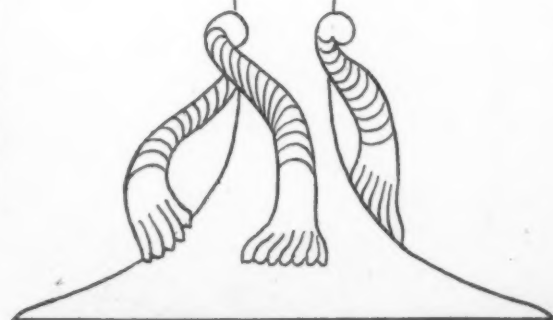
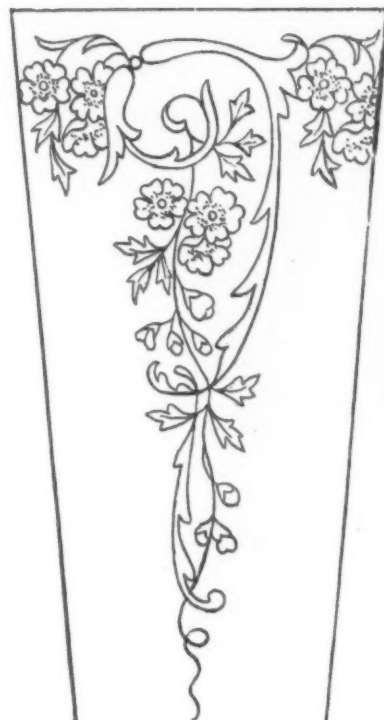


NOS. 1395-96.—DECORATION FOR AN ICE CREAM PLATE AND DISH—

The Art Amateur
Working Designs.



NO. 1397.—DECORATION FOR A CREAM JUG.
By LALLA HOPKINS.

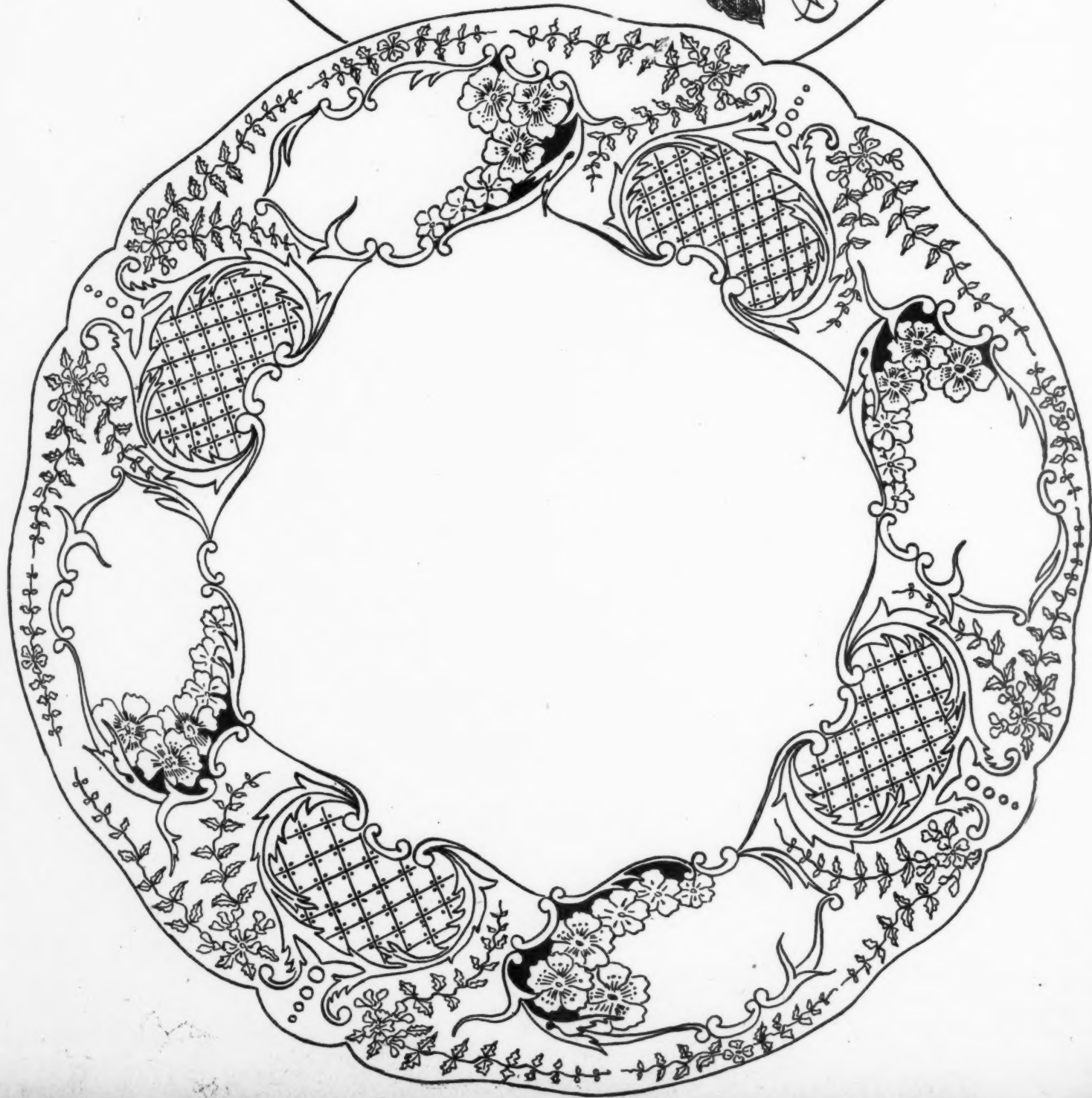


NO. 1398.—DECORATION FOR A GLASS VASE.
By ANNA SEIDENBURG.

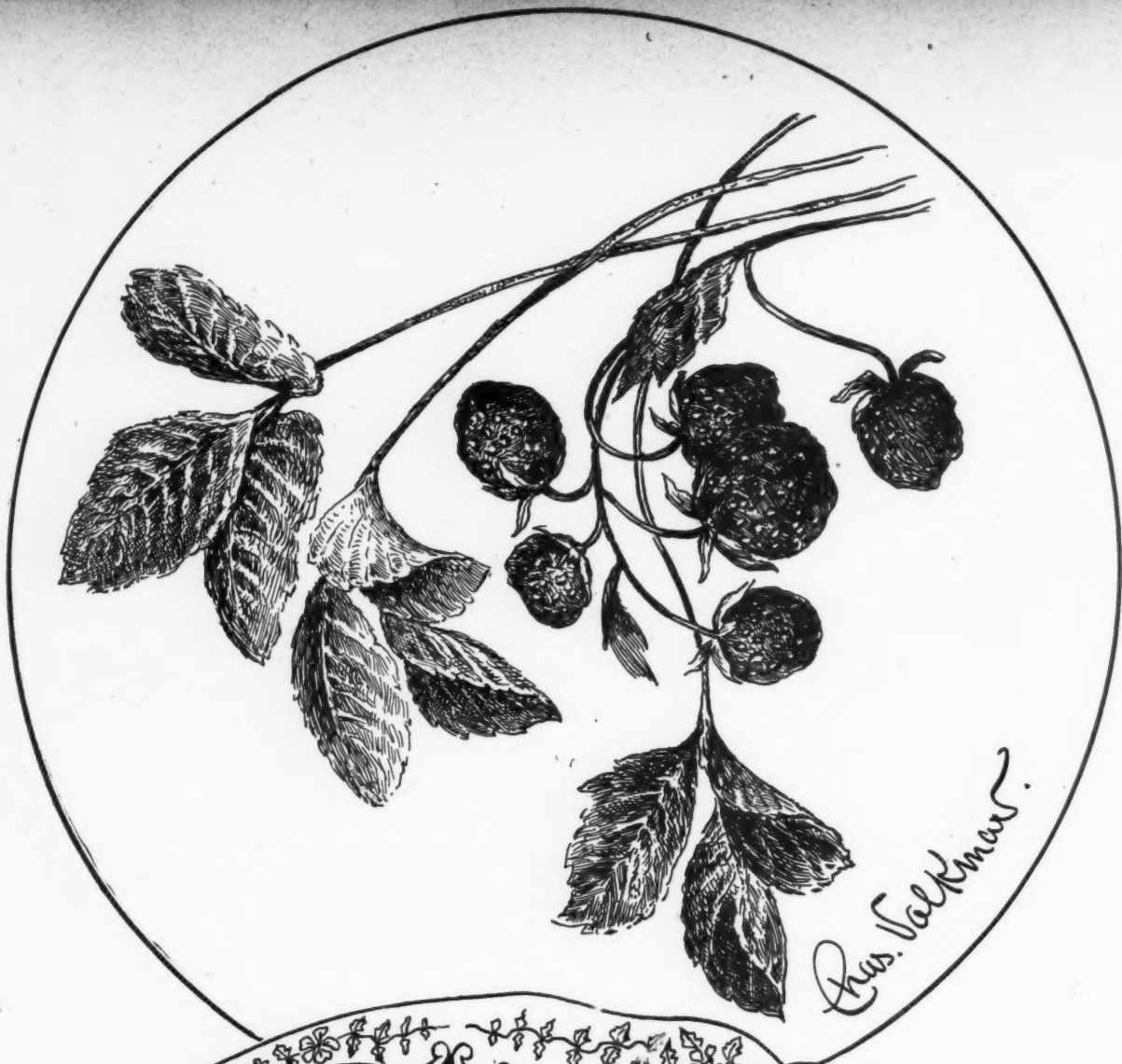


PLATE AND DISH—MOTIVE GERMAN MEADOW PINK. By I. B. S. NICHOLS.

The Art Amateur Working Designs.



NO. 1404.—CAKE PLATE DECORATION IN RAISED PASTE AND FLOWERS. By E. A. Ross.



NO. 1405.—STRAWBERRIES. FIRST OF A SET OF DESSERT PLATES. By CHARLES VOLKMAR.



THE ART AMATEUR DRAWING STUDIES.

PLATE IX.—(OUTLINE LIFE STUDY No. 3.)



THE ART AMATEUR DRAWING STUDIES.

PLATE IX.—(OUTLINE LIFE STUDY No. 3.)



THE ART AMATEUR DRAWING STUDIES.

PLATE IX.—(OUTLINE LIFE STUDY No. 3.)

THE ART AMATEUR DRAWING STUDIES.

PLATE IX.—(OUTLINE LIFE STUDY No. 3.)



THE ART AMATEUR DRAWING STUDIES.

PLATE IX. (OUTLINE LIFE STUDY No. 3.)







The Art Amateur
Working
Designs.

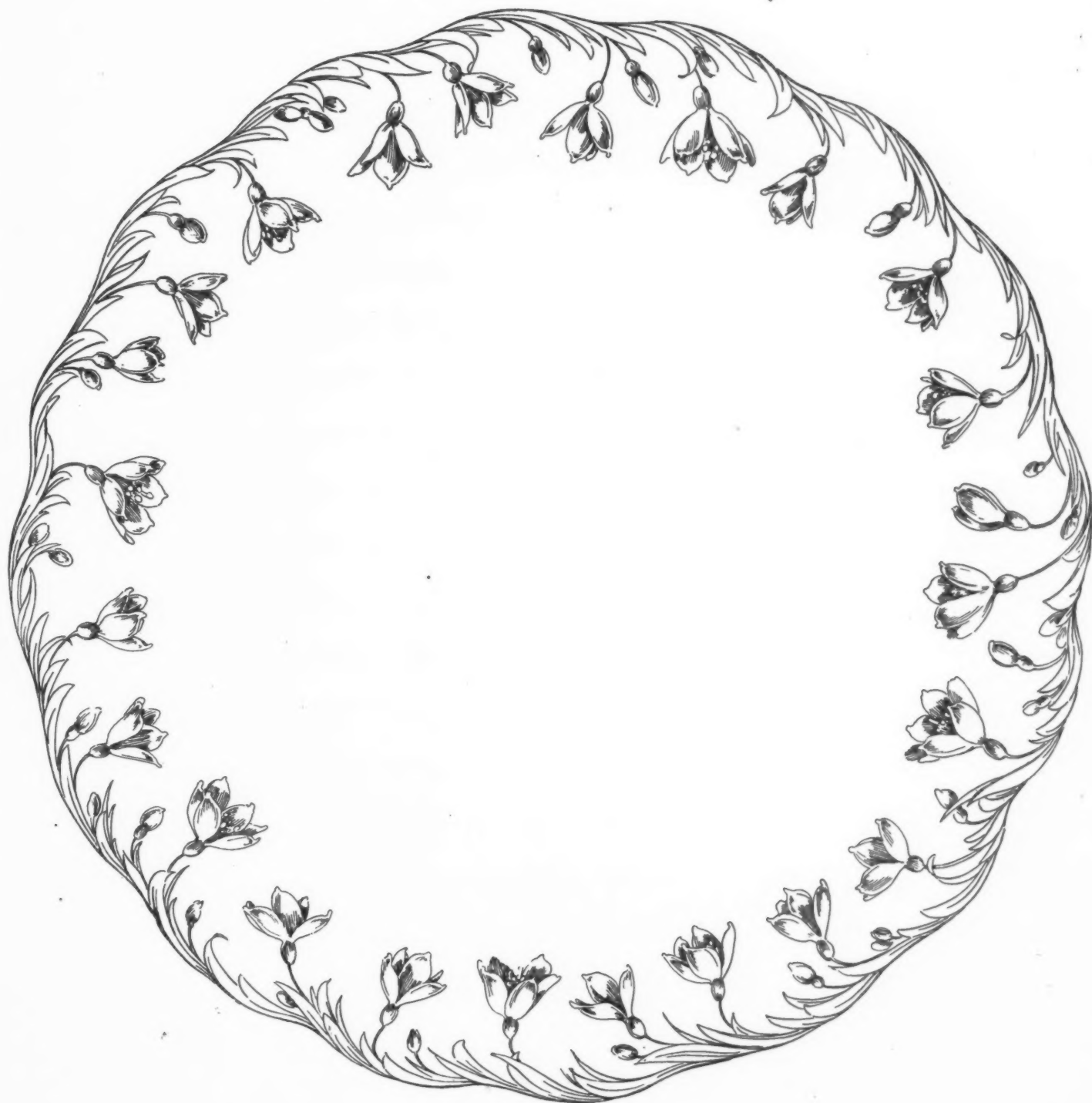
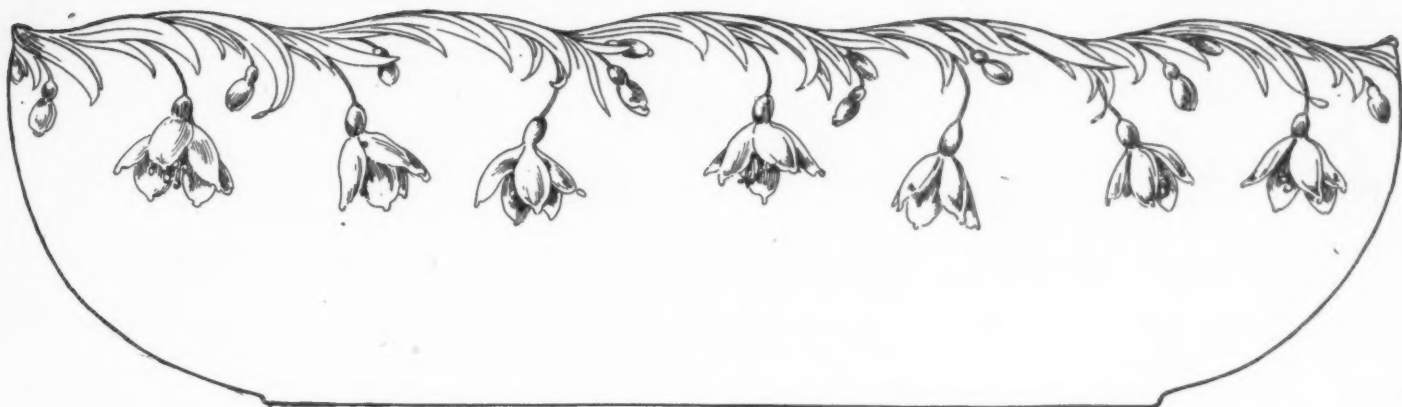


NOS. 1406-7-8-9.—DECORATION
FOR BUTTER PLATES. By I. B. S. N.
(The set to be completed next month.)

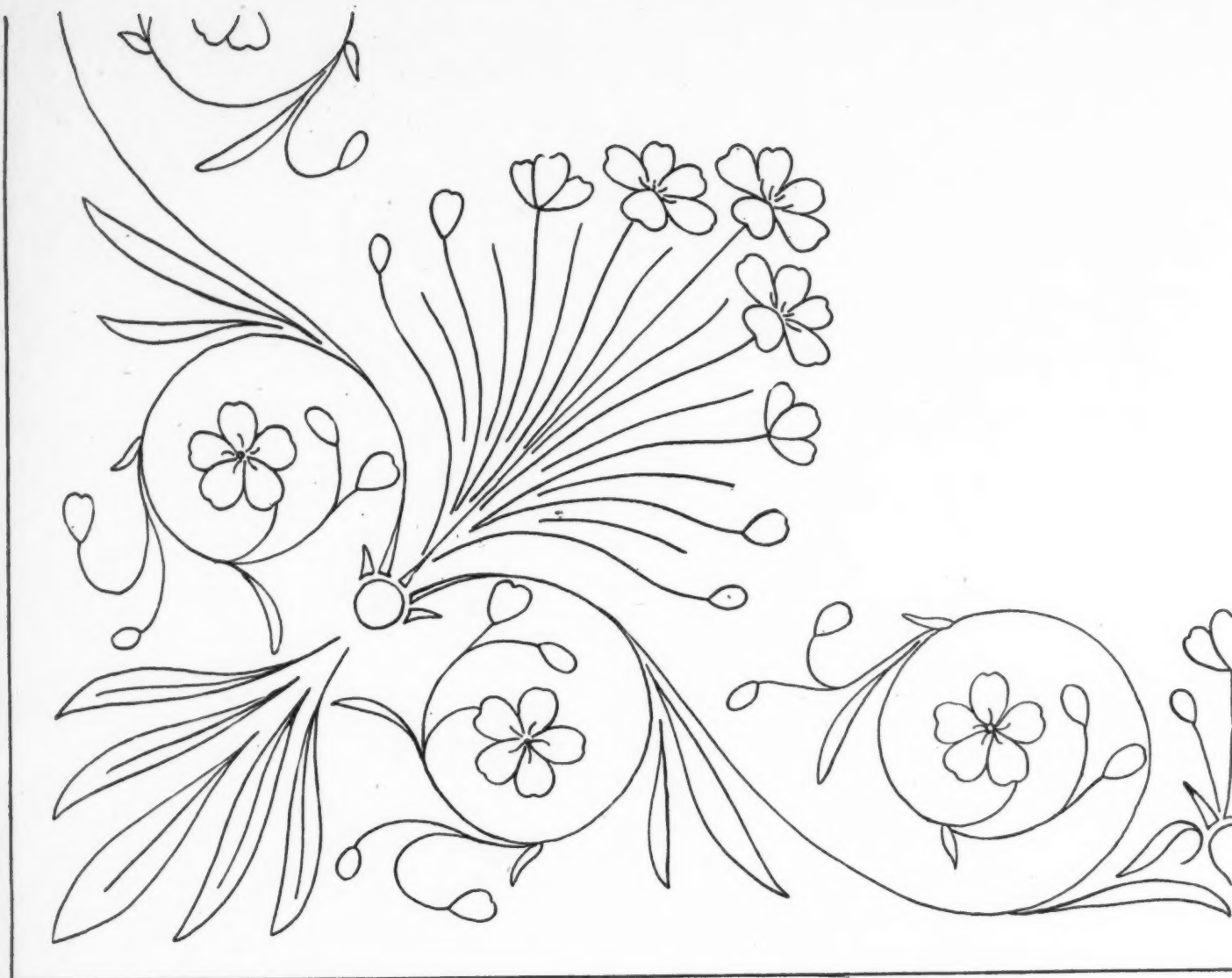
NO. 1410.—"GRAPES." SECOND
OF A SET OF A DOZEN DESSERT
PLATES. By CHARLES VOLKMAR.
(Begun last month.)



The Art Amateur Working Designs.



NOS. 1415-16.—SNOWDROP DECORATION FOR A BOWL AND PLATE. By I. B. S. NICHOLS.



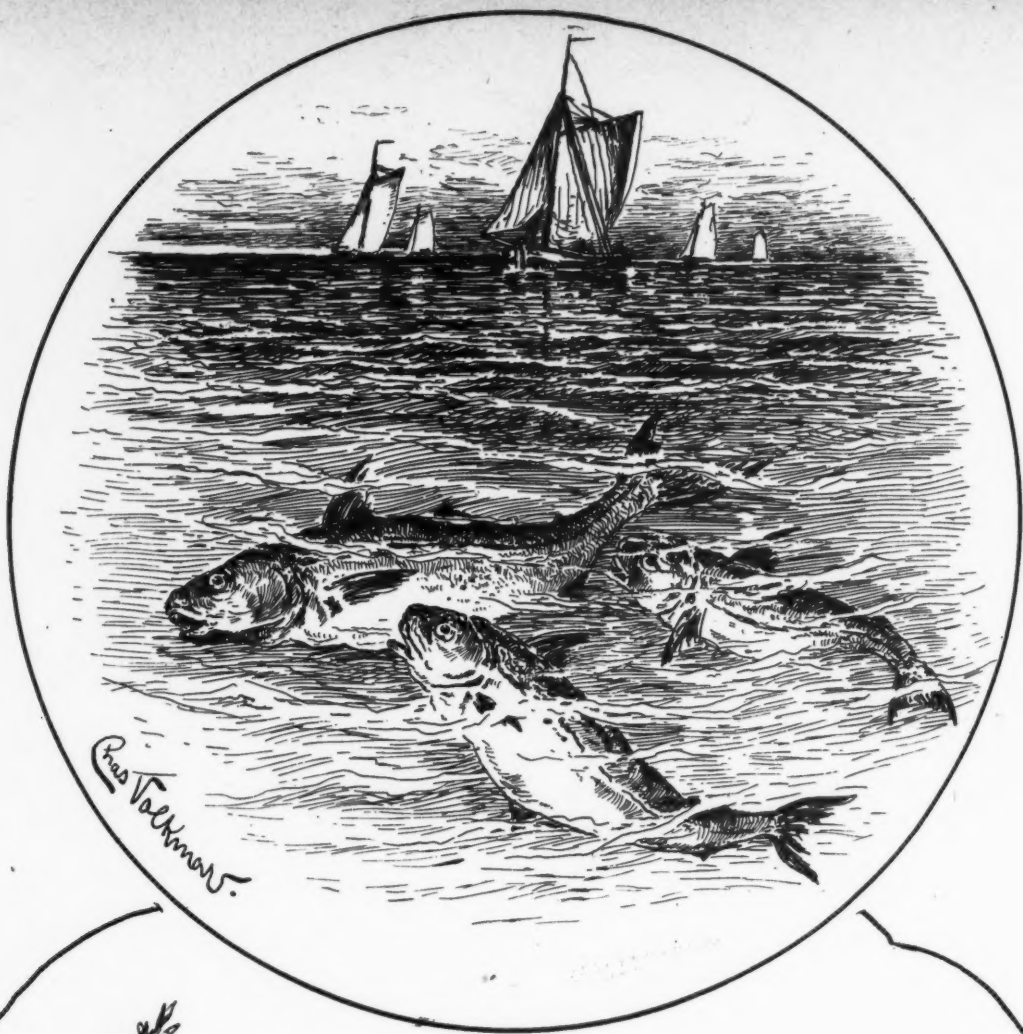
NO. 1417.—CORNER DECORATION FOR EMBROIDERY. By M. L. MACOMBER.



NO. 1418.—BORDER DECORATION FOR EMBROIDERY.

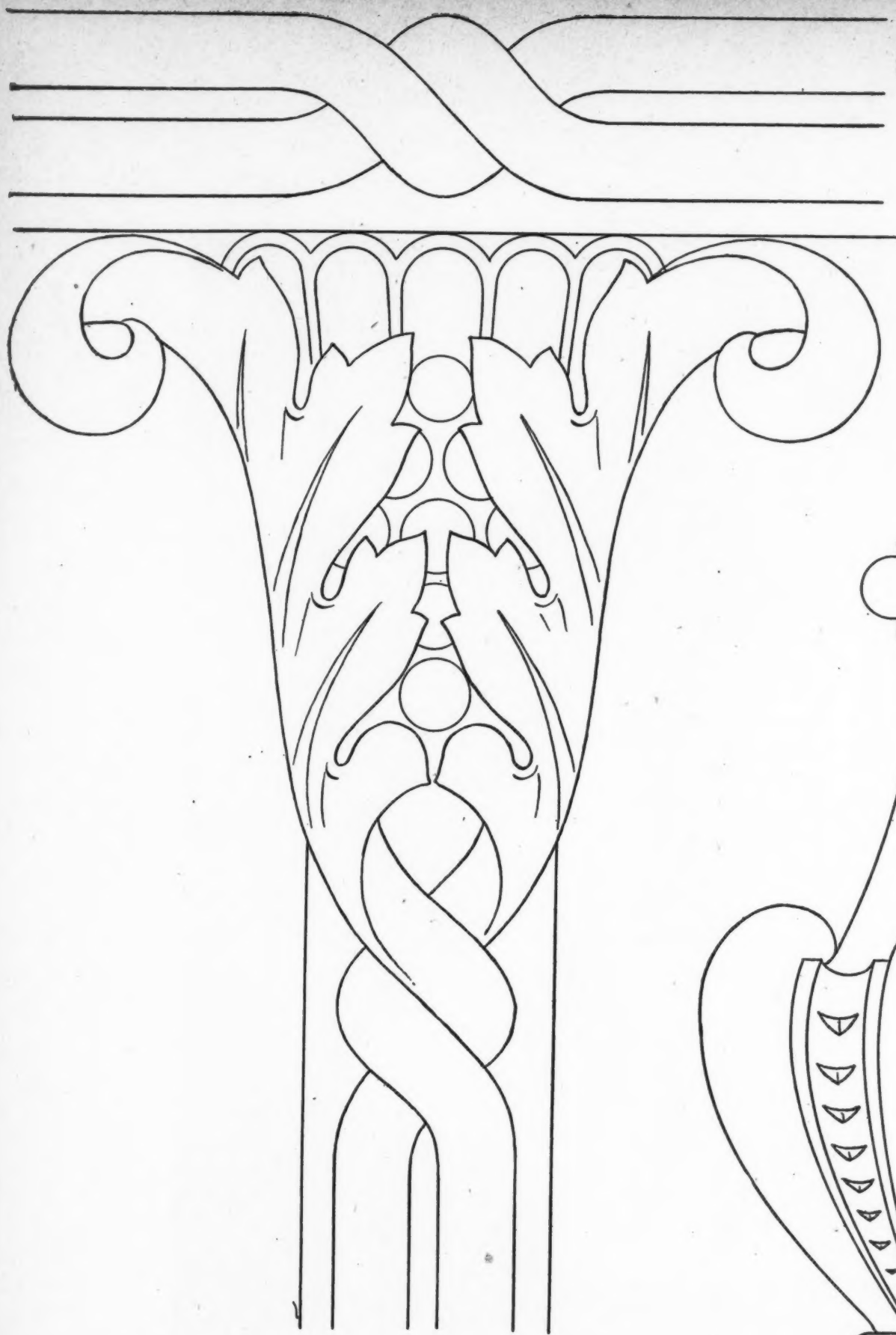
Working Designs.



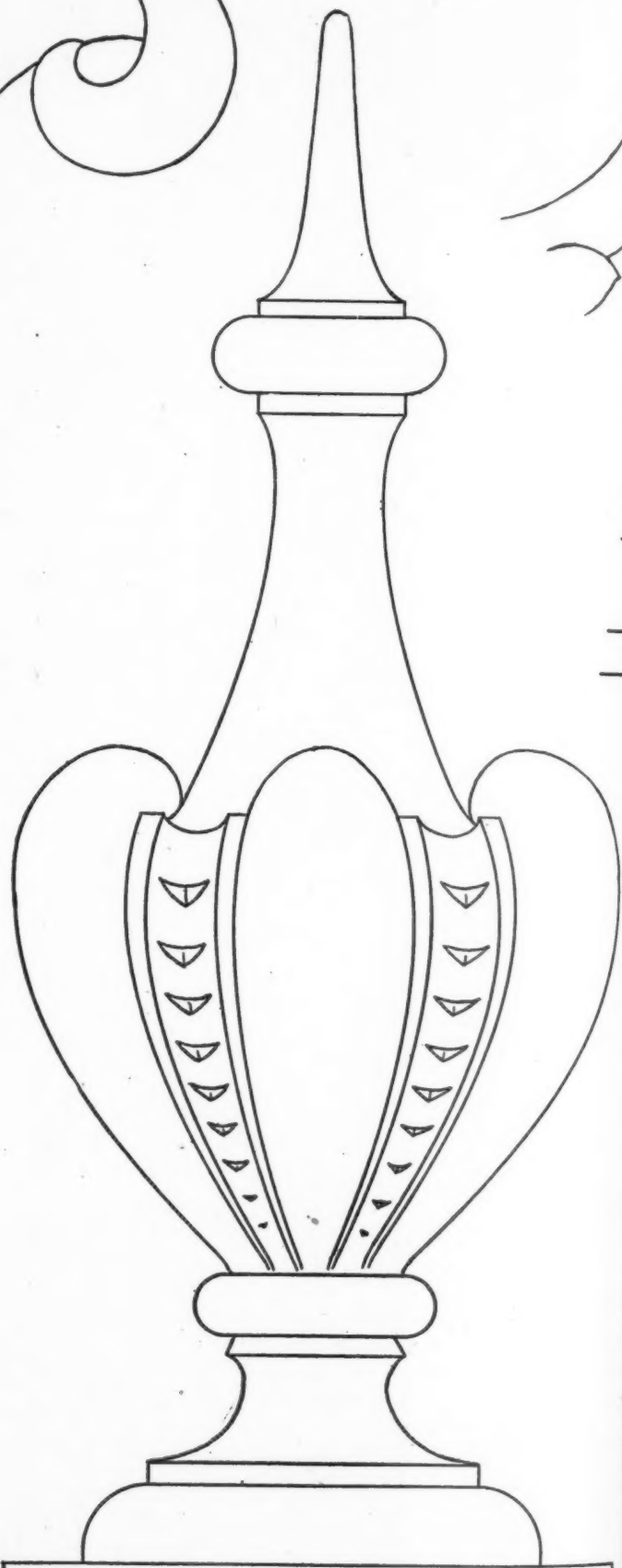


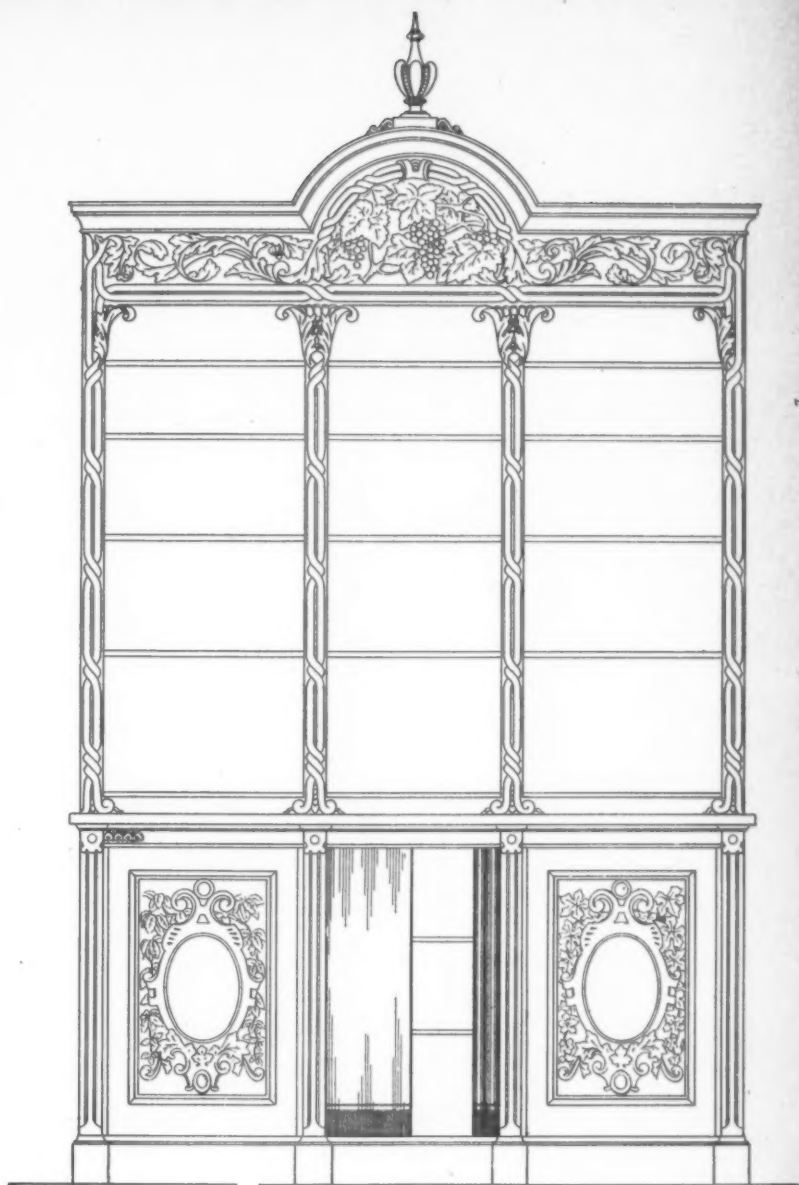
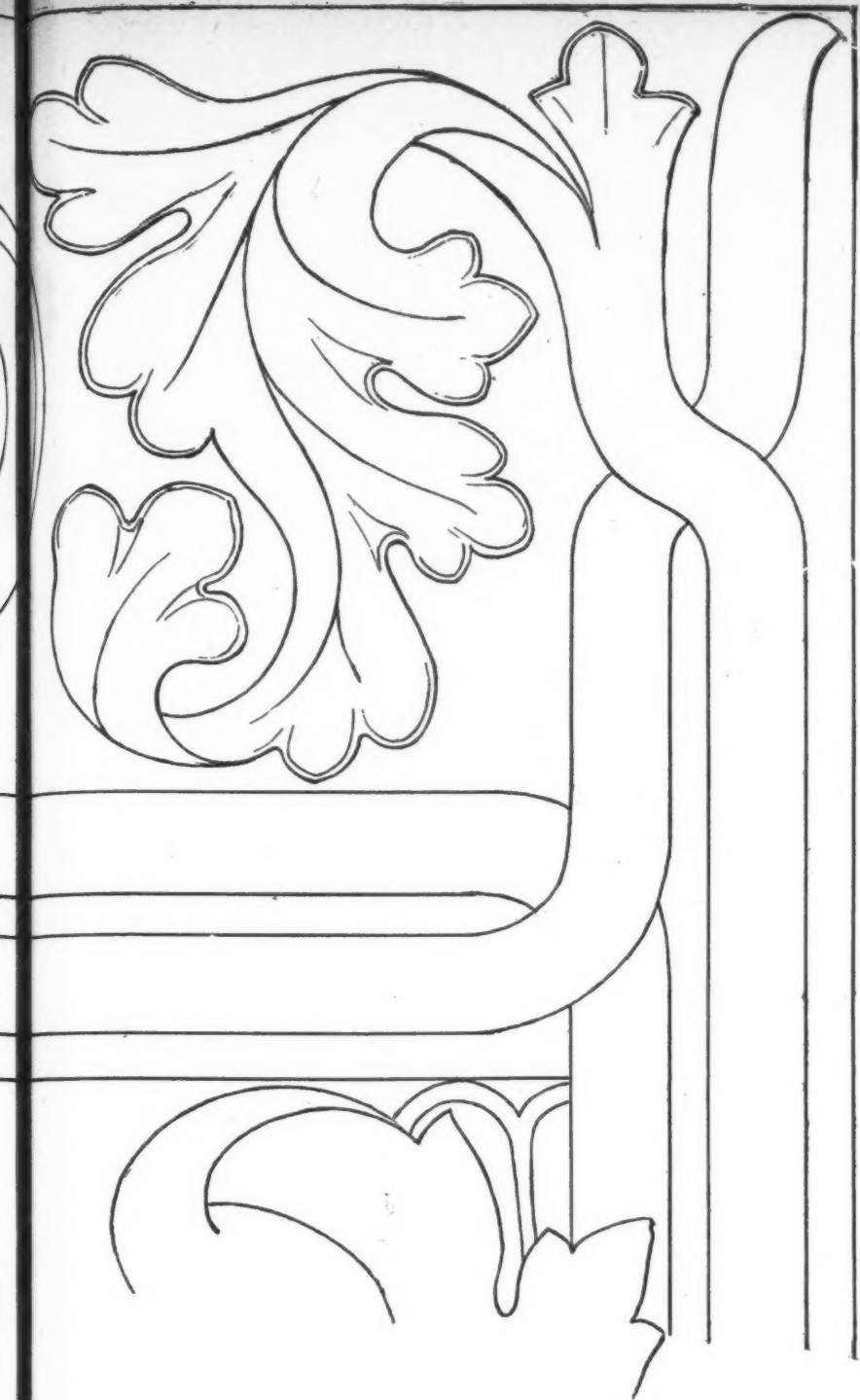
NO. 1419.—"HADDOCK." NINTH PLATE OF A FISH SERVICE OF FIFTEEN PIECES. } By CHARLES VOLKMAR.
 NO. 1420.—"WILD TURKEYS." ELEVENTH PLATE OF A COMPLETE GAME SET. }





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DESIGN FOR A CARVED BOOK-CASE CABINET.

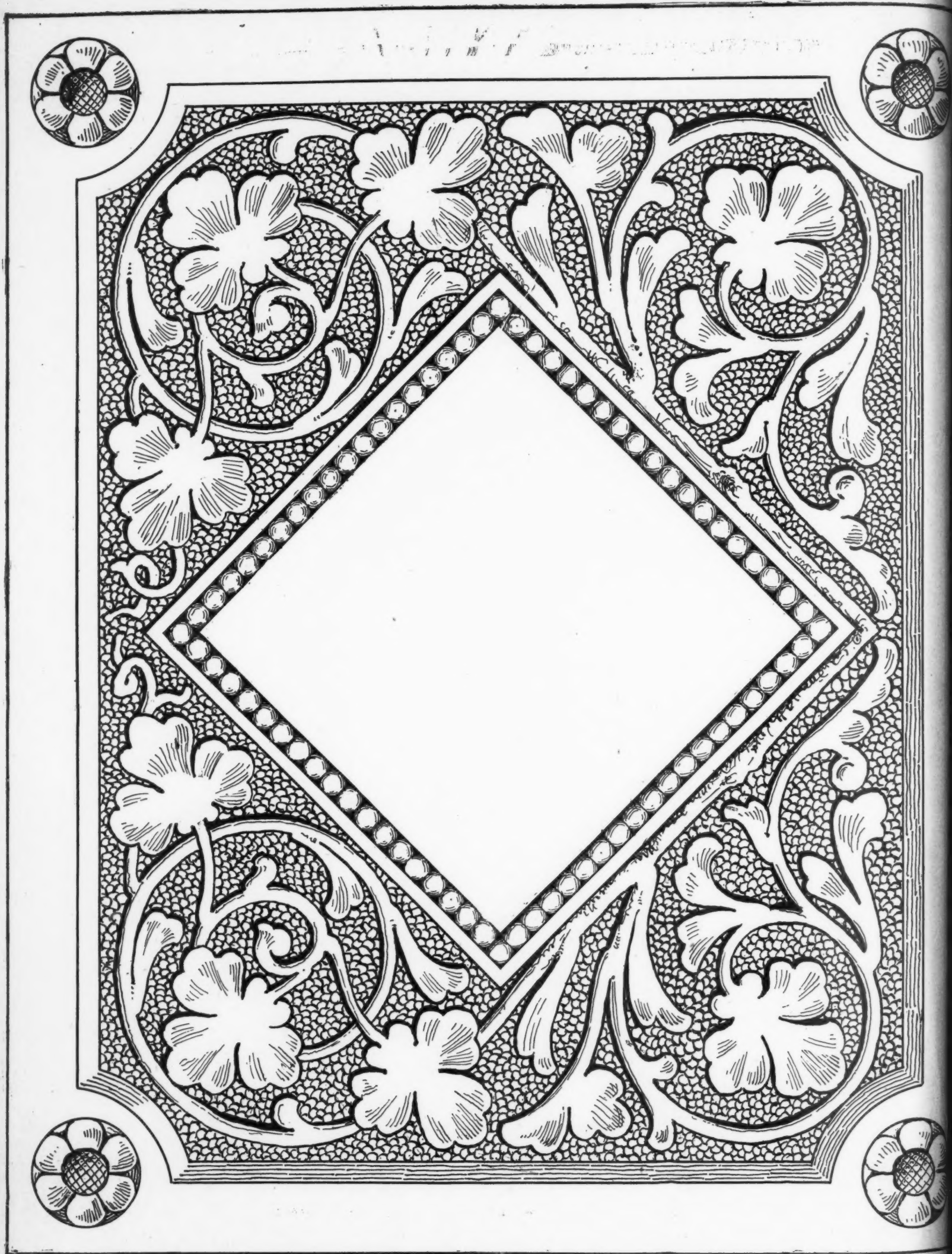
THE FINAL DETAILS ARE GIVEN HEREWITH. FOR THE
REST OF THE WORKING DRAWINGS SEE THE OCTOBER,
NOVEMBER AND DECEMBER ISSUES OF 1894.

(The Scale is $\frac{1}{8}$ -inch to the foot.)



1414.—BORDER FOR EMBROIDERY. By M. L. MACOMBER.

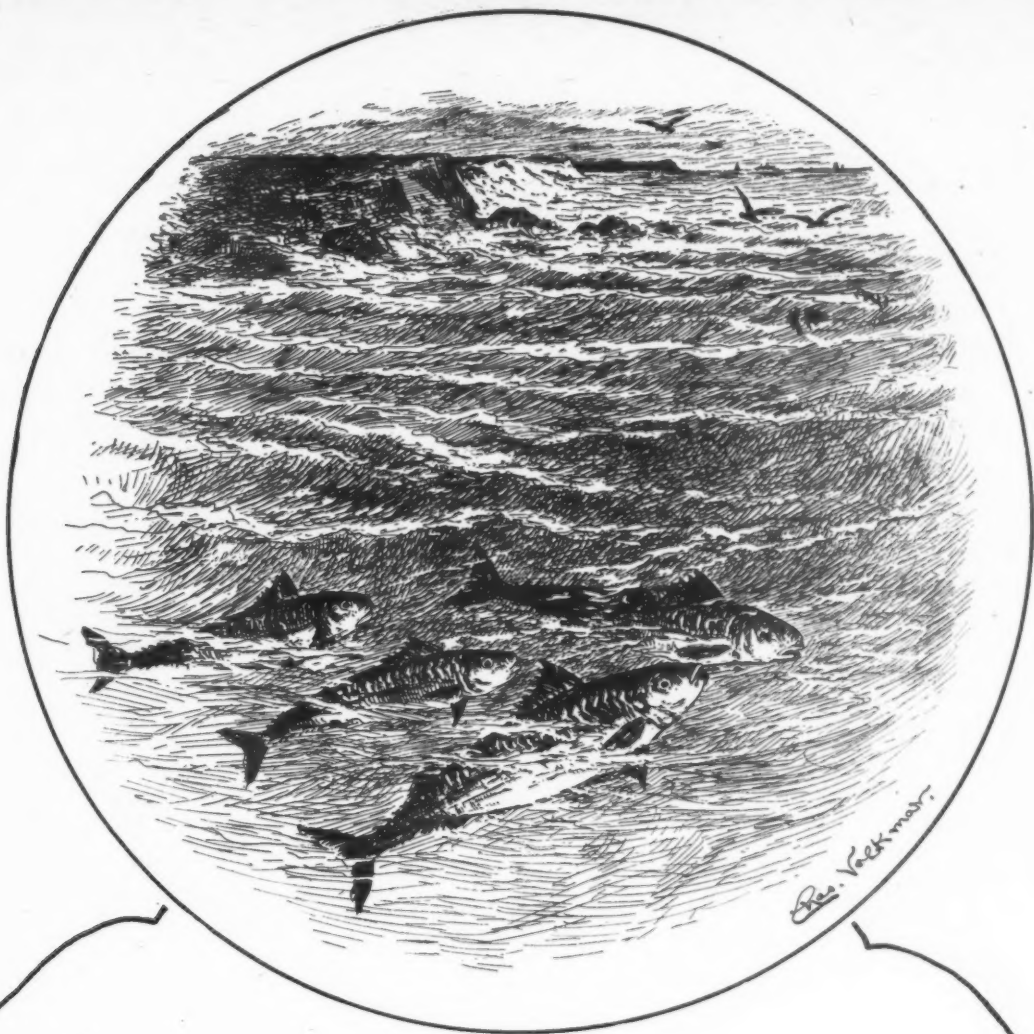
The Art Amateur Working Designs.



NO. 1421.—CARVED PANEL SUITABLE FOR A CUPBOARD. [A MIRROR MAY BE INSERTED IN THE OPENING.]

Designed by C. M. JENCKES.

The Art Amateur Working Designs.

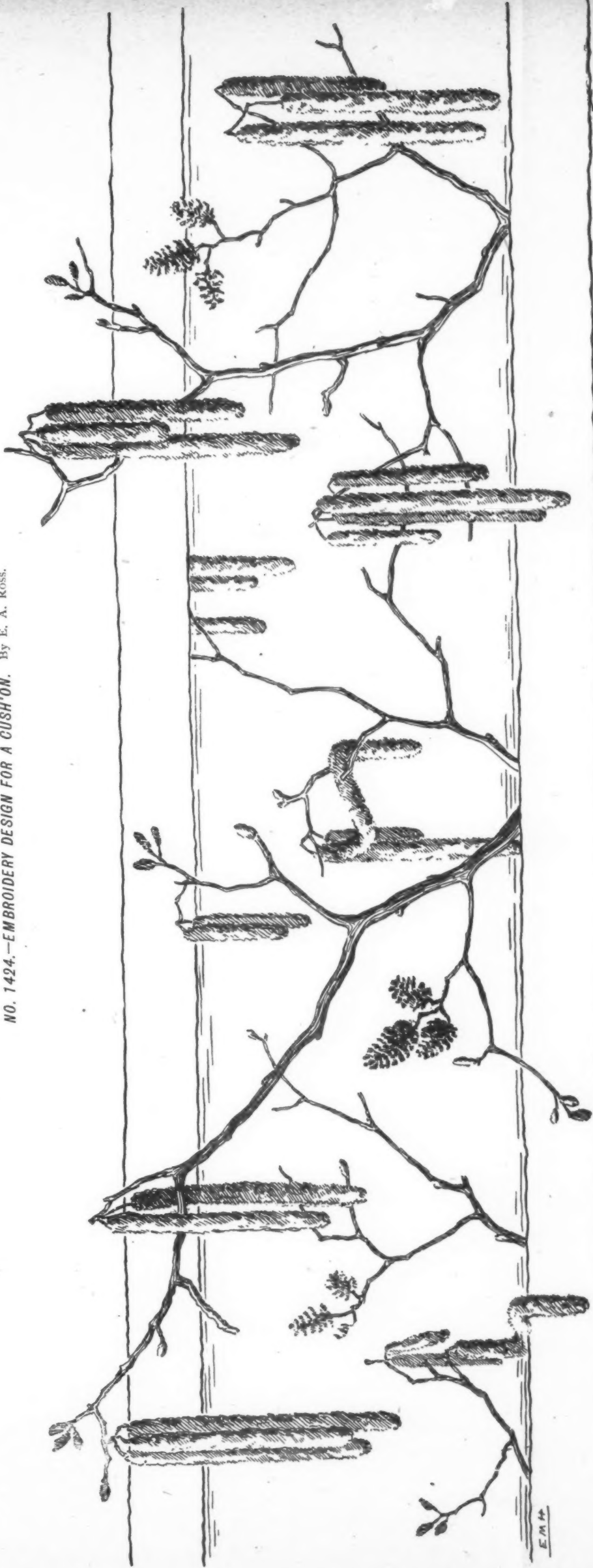


NO. 1422.—"MACKEREL." TENTH PLATE OF A FISH SERVICE OF FIFTEEN PIECES. } By CHARLES VOLKMAR.
NO. 1423.—"CANVAS-BACK DUCKS." TWELFTH PLATE OF A COMPLETE GAME SET. }





NO. 1424.—EMBROIDERY DESIGN FOR A CUSH'ON. By E. A. ROSS.



NO. 1425.—"CATKINS." By E. M. HALLOWELL. BORDER FOR EMBROIDERY OR BAND FOR THE DECORATION OF A CYLINDER VASE

EMH



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Working Designs.

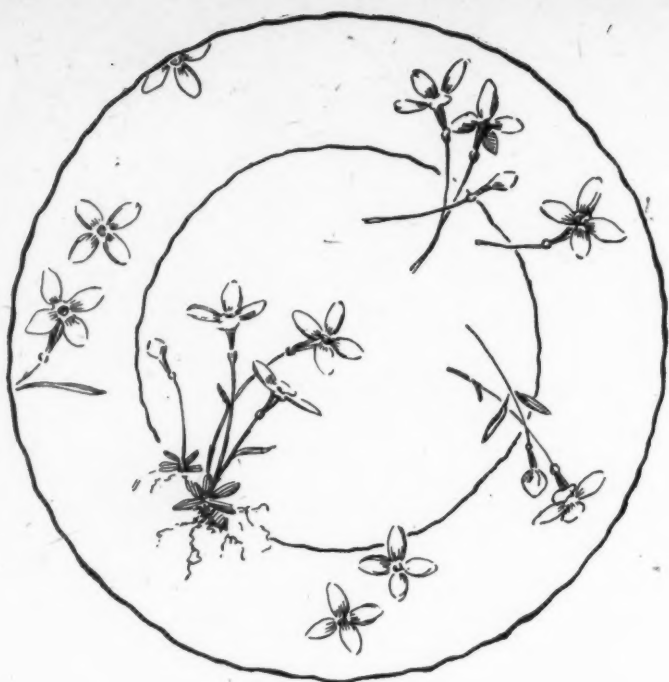


NOS. 1437-38.—REMAINING TWO OF HALF-A-DOZEN BUTTER PLATES.
By E. M. HALLOWELL.

NO. 1439.—CHERRIES. THIRD OF A SET OF DESSERT PLATES.
By CHARLES VOLKMAR.

NO. 1440.—DECORATION FOR A BONBONNIERE. By M. L. MACOMBER.





HOUSATONIA, OR QUAKER LADIES.



ASTERS.



WILD HUCKLEBERRY.



NO. 1430.—PLAQUE DECORATION. Drawn by LEA

NOS. 1431 TO 1436.—SECOND HALF-DOZEN AD-AND-BUTTER

Working Designs.

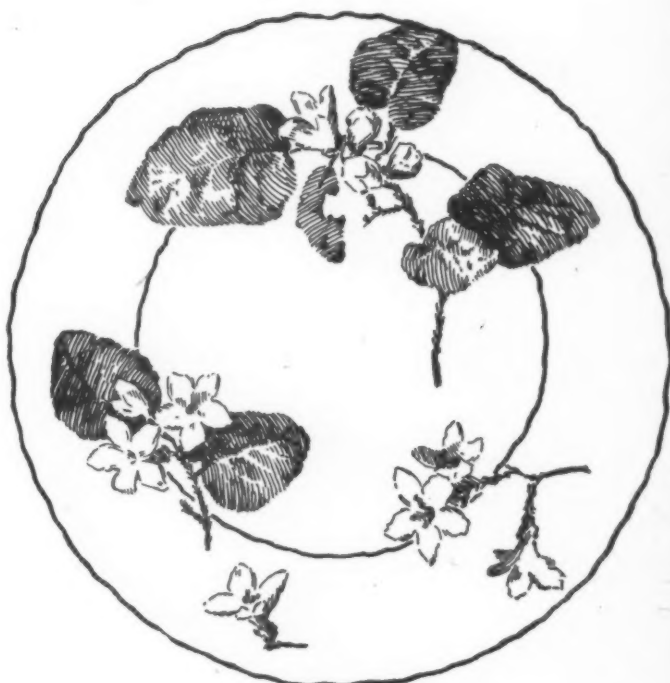


Drawn by LEONARD LESTER.

AD-AND-BUTTER PLATES. By E. M. HALLOWELL.



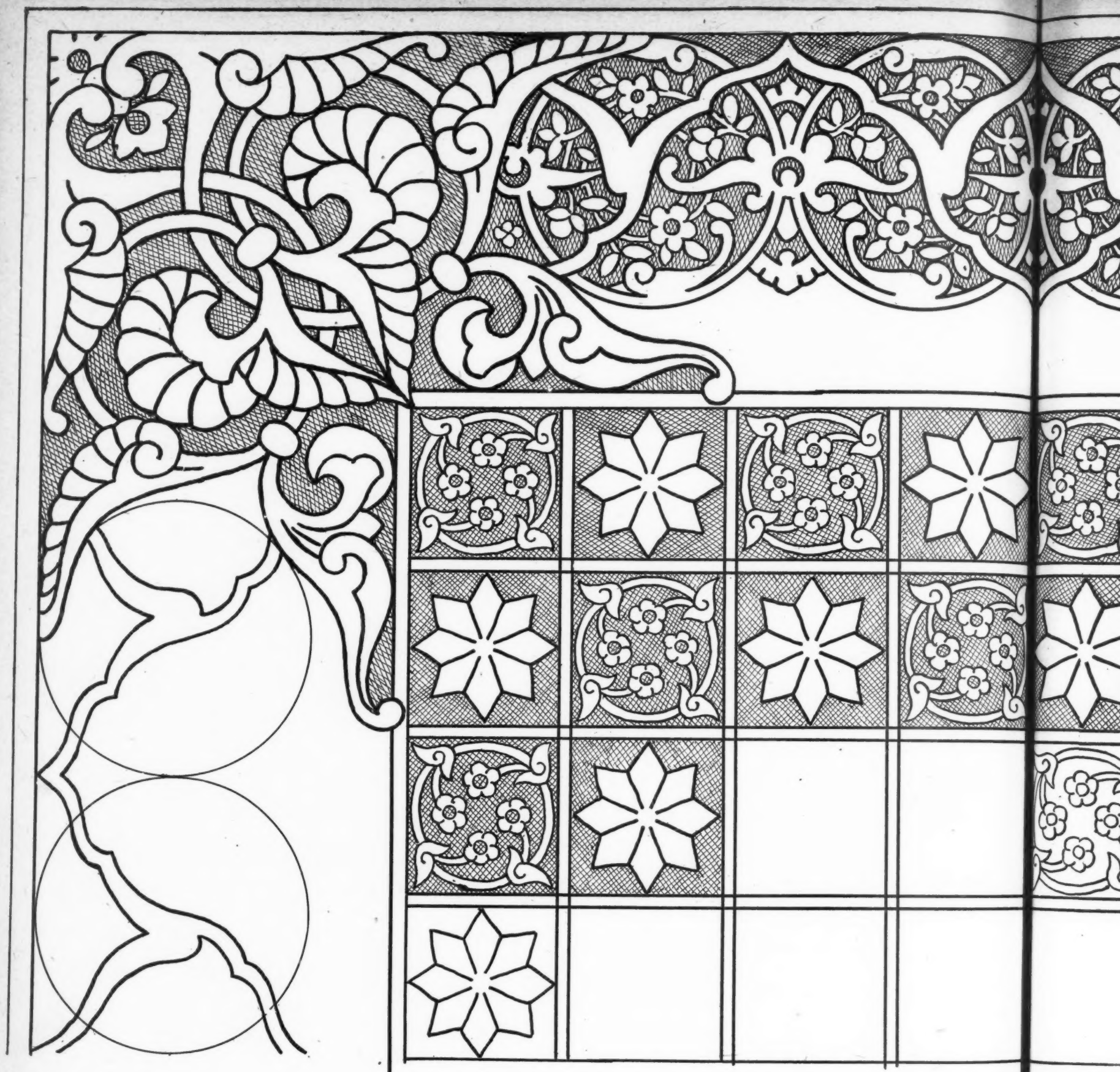
RUE ANEMONE.



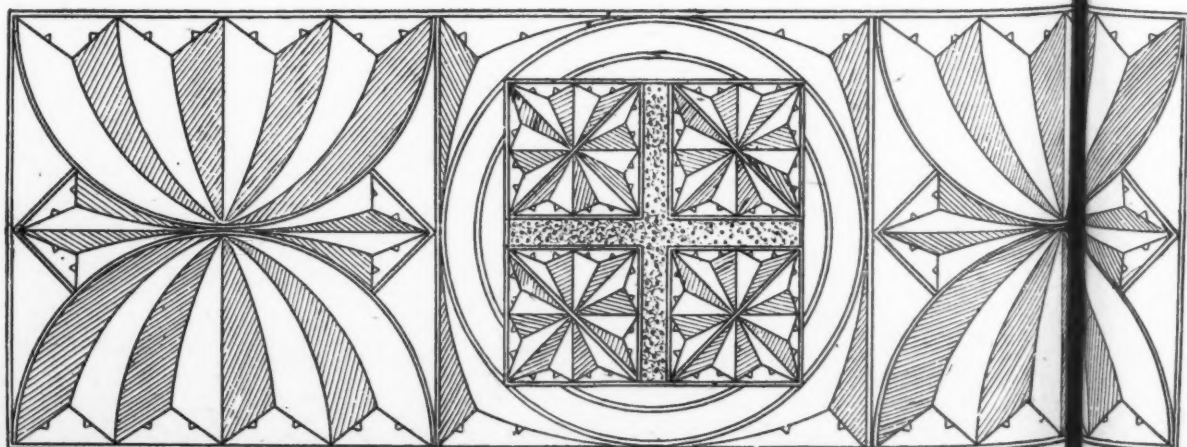
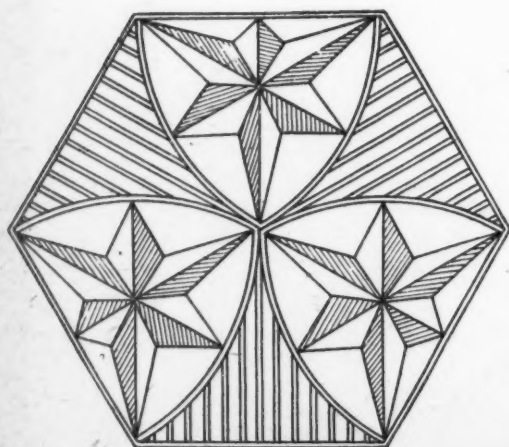
ARBUTUS.



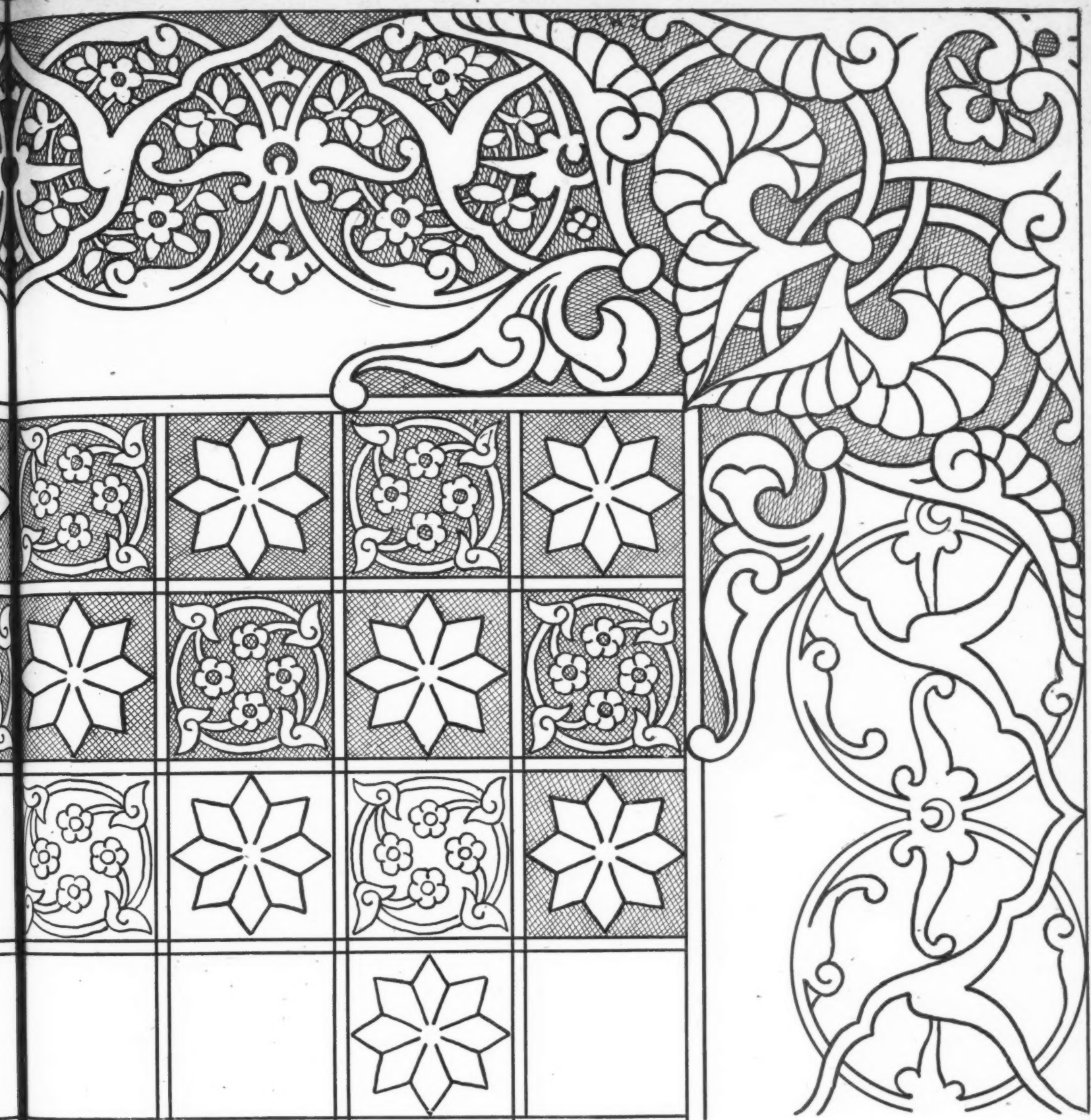
SPRING BEAUTIES.



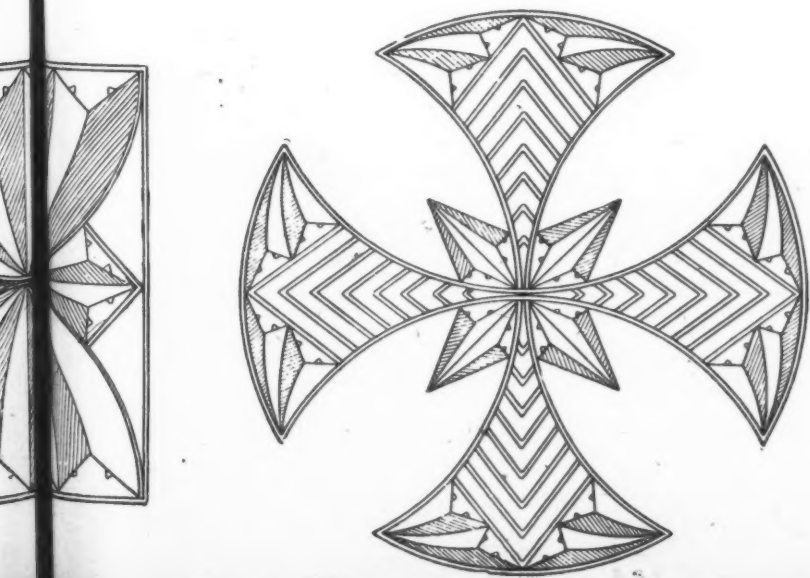
NO. 1426.—DECORATION FOR A CHESS TABLE. FOR PYROGRAPHY, ENGRAVING, C.



NOS. 1427-28-29.—MOTIVES FOR CHIP-CARVING.



BY ENGRAVING, OR PAINTING ON WOOD. By C. M. JENCKES.



The Art Amateur

Working Designs.

M



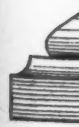
Copyright 1877, The Art Amateur, 25 Madison Square, New York.
The Gray Art Co. N.Y.



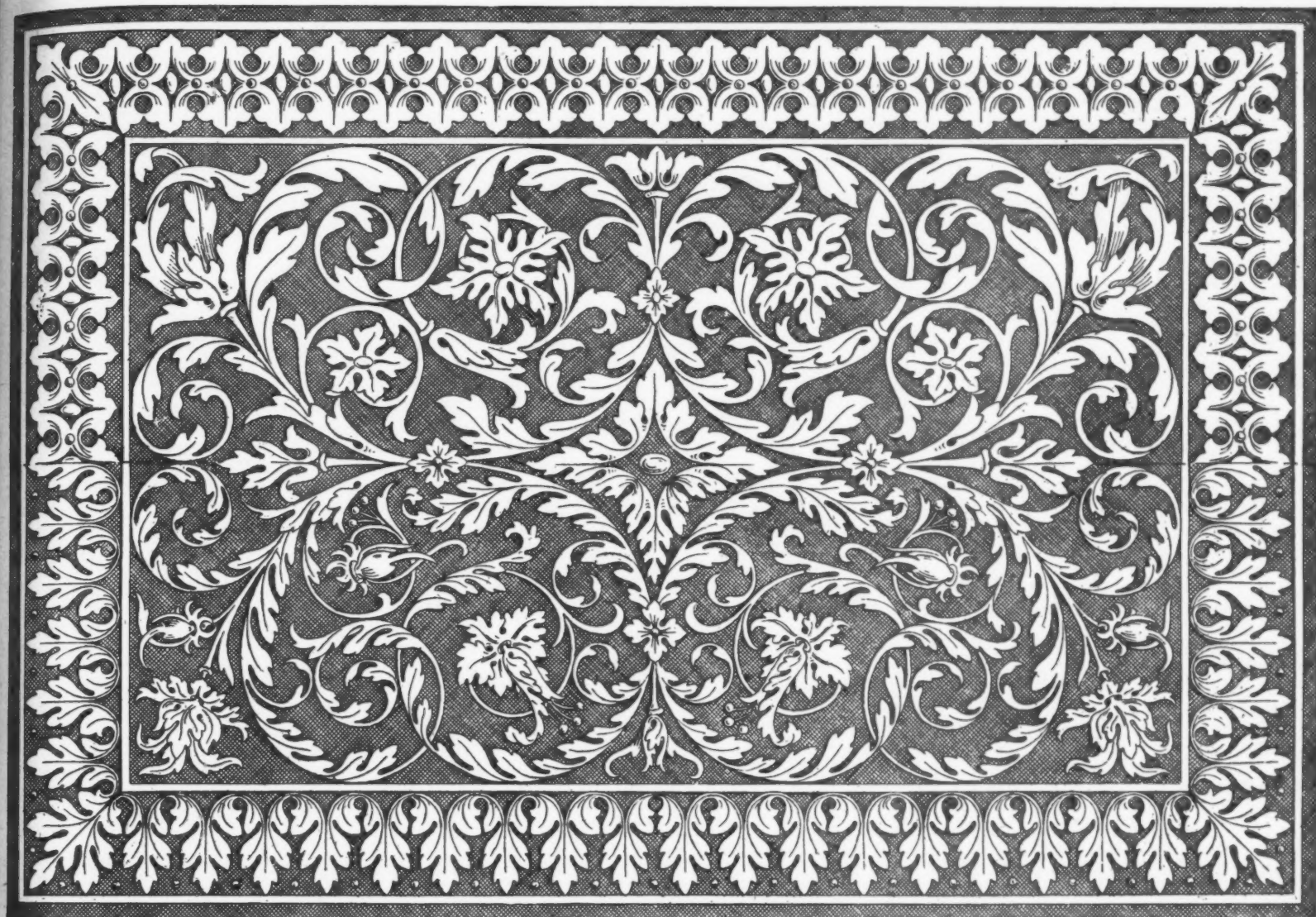


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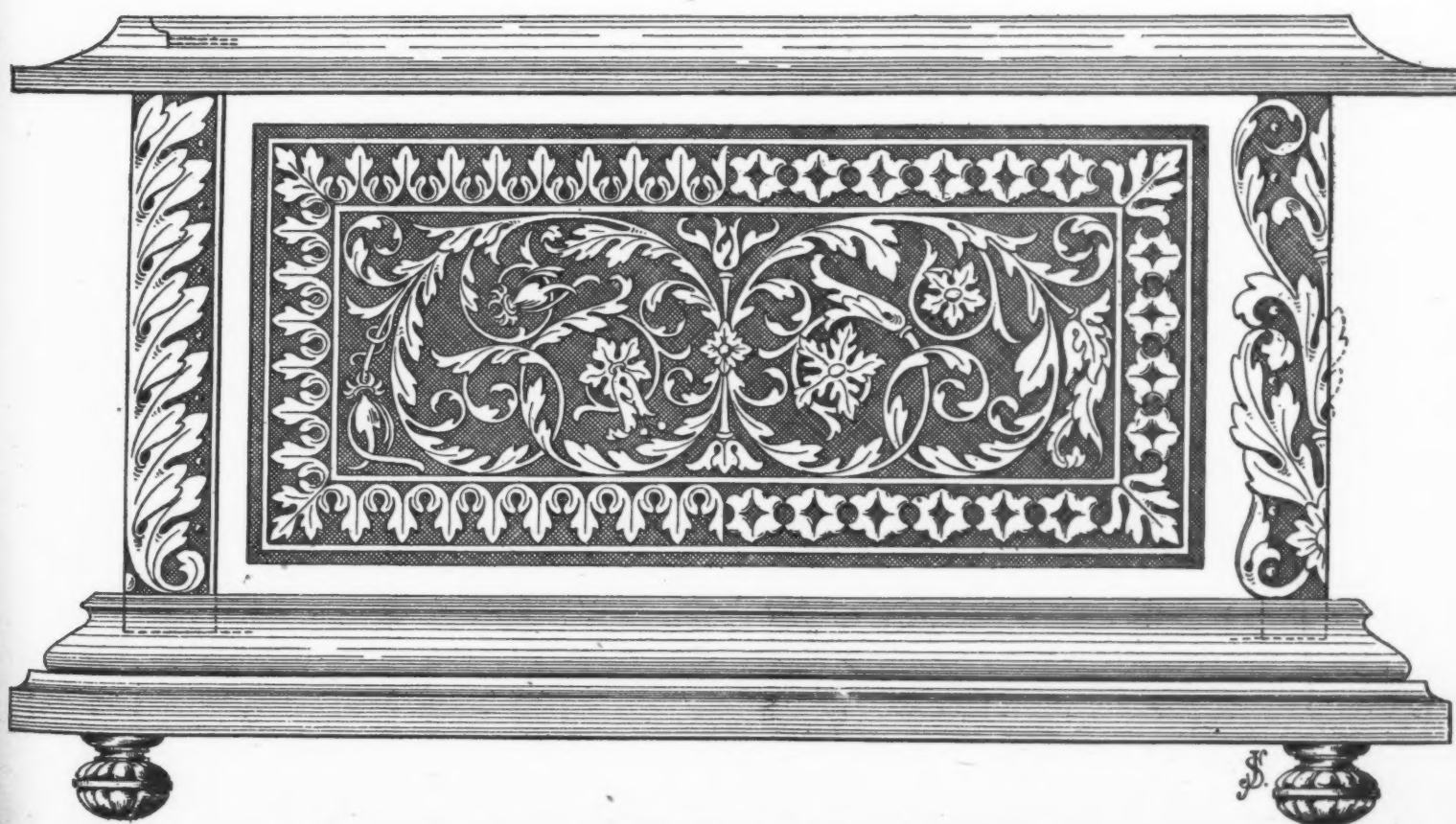




The Art Amateur Working Designs.

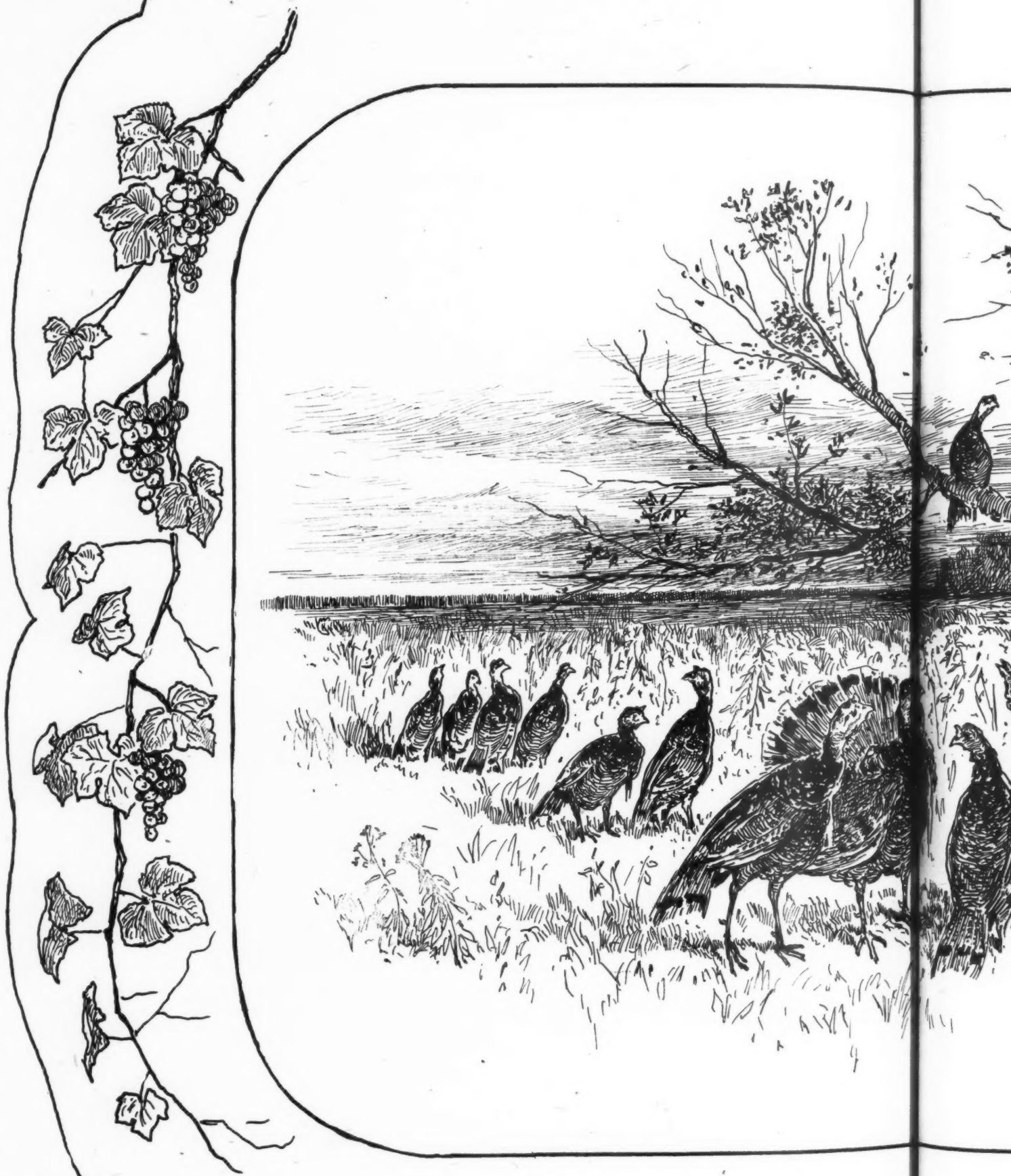


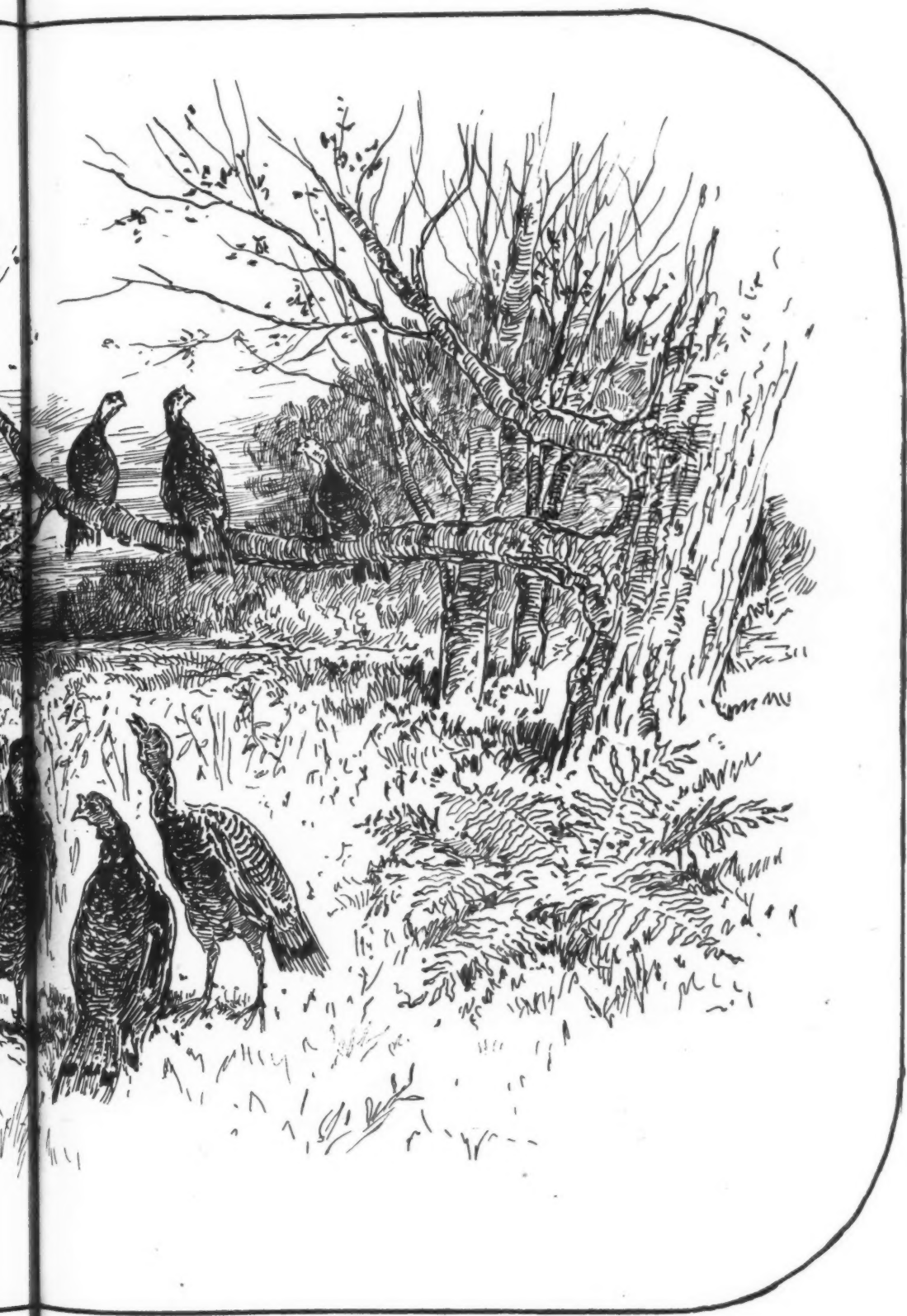
NO. 1441.—PANEL FOR THE TOP OF THE JEWEL CASE.



NO. 1442.—JEWEL CASE. TO BE CARVED IN WOOD.

(TWO REPEATING DESIGNS ARE SHOWN HERE AND IN THE OTHER DETAILS. FOR THE FRONT OF THE BOX SEE THE LAST PAGE OF THE SUPPLEMENT.)







The Art Amateur Working Designs.



NO. 1444.—"HOPS." DECORATION FOR A PLATE. By I. B. S. NICHOLS.



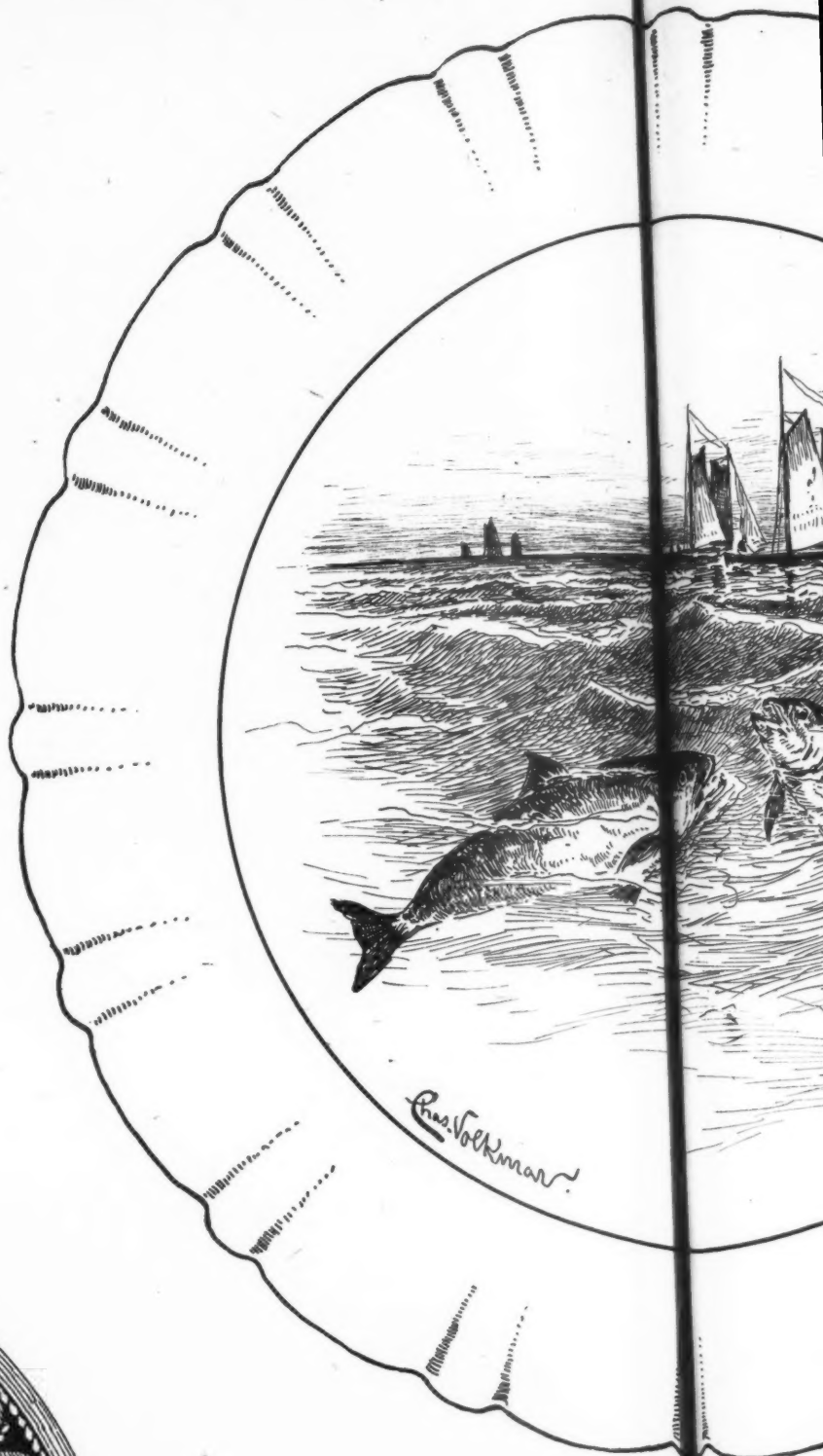
NO. 1445.—SIMPLE REPEATING BORDER FOR EMBROIDERY. By M. L. MACOMBER.



NO. 1446.



NO. 1447.



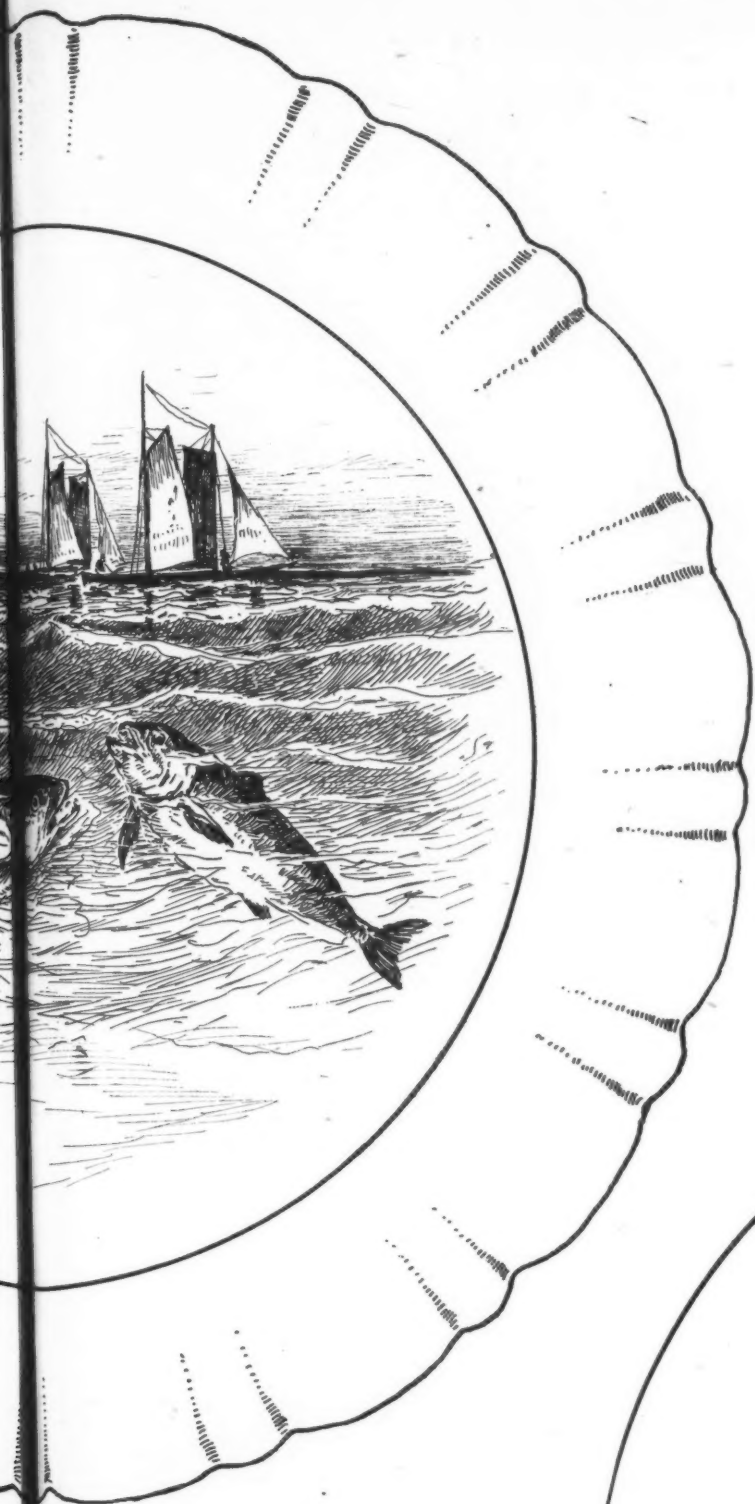
1448.

NOS. 1446-47-49.—DECORATION MUGS AND PLATES.
SPECIMEN OLD SEVRES.

NO. 1448.—"BLUE FISH." ELEVEN PLATE OF A FIVE
PIECES. CHARLES VOLKMAR.

NO. 1450.—"PEACHES." FOUR OF A SET OF
By CHARLES VOLKMAR.

Working Designs.



1448.

ON DRUGS AND PLATE COPIED FROM RARE
IMPERIAL OLD SÈVRES.

EVERY PLATE OF A FISH SERVICE OF FIFTEEN
ES. CHARLES VOLKMAR.

FORM OF A SET OF DESSERT PLATES.
By CHARLES VOLKMAR.



NO. 1449.



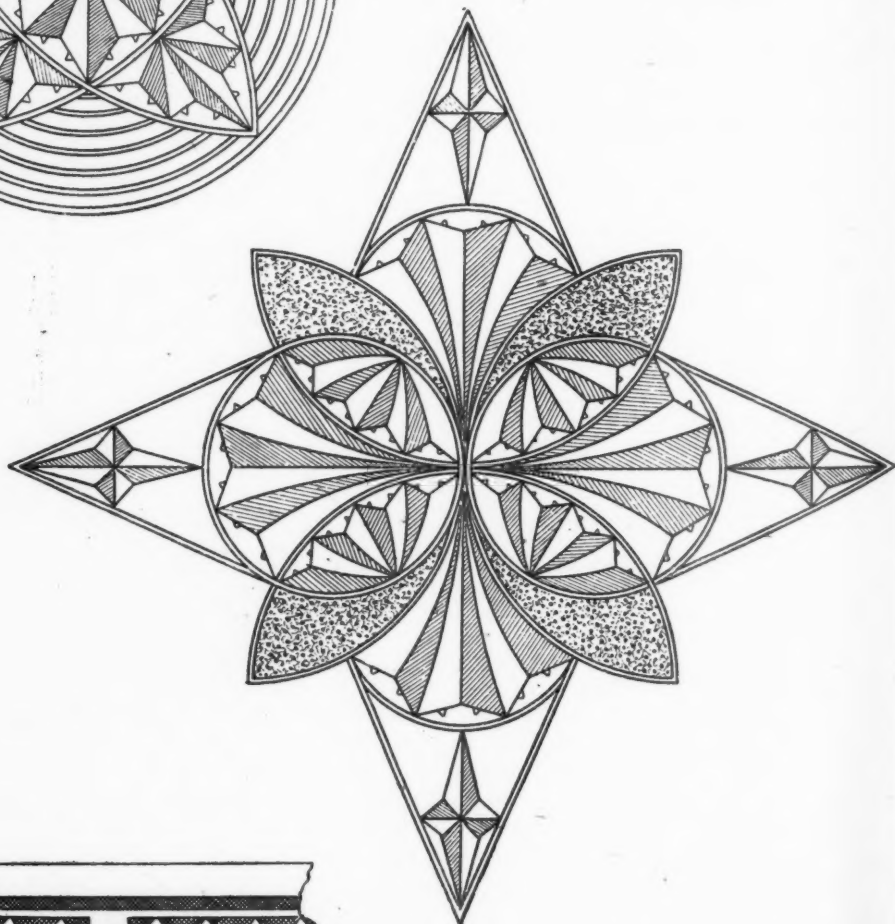
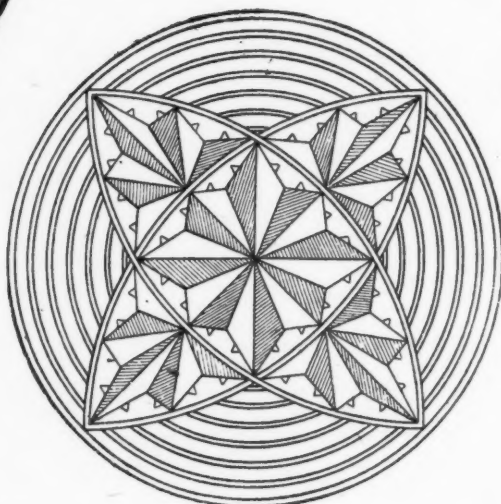
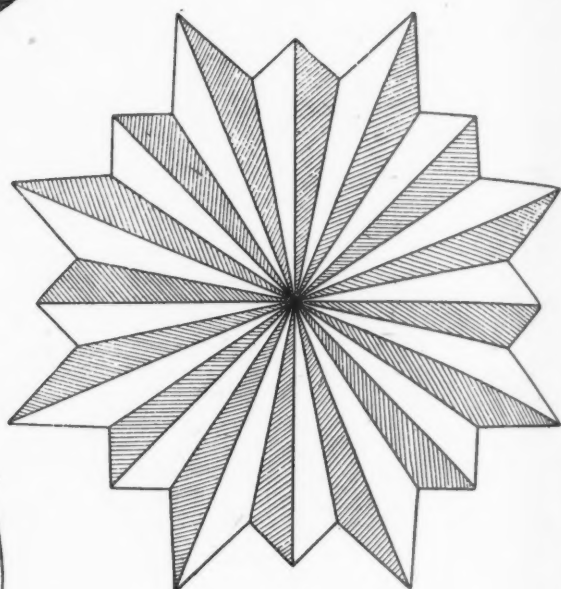
NO. 1450.



NO. 1451.—EMBROIDERY DECORATION FOR A PORTIÈRE. By LILIAN F. WILBUR.



NO. 1452.—SIMPLE BORDER FOR EMBROIDERY. By LILIAN F. WILBUR.



NO. 1453.—DECORATION FOR A BRACKET
FOR WOOD-CARVING. By C. M. JENCKES.

NOS. 1454-55-56.—SIMPLE CENTRES FOR
CHIP-CARVING.



NO. 1457.—FRONT OF THE JEWEL CASE.

The Studio Pressville Color-Studies given monthly with each issue of THE ART AMATEUR



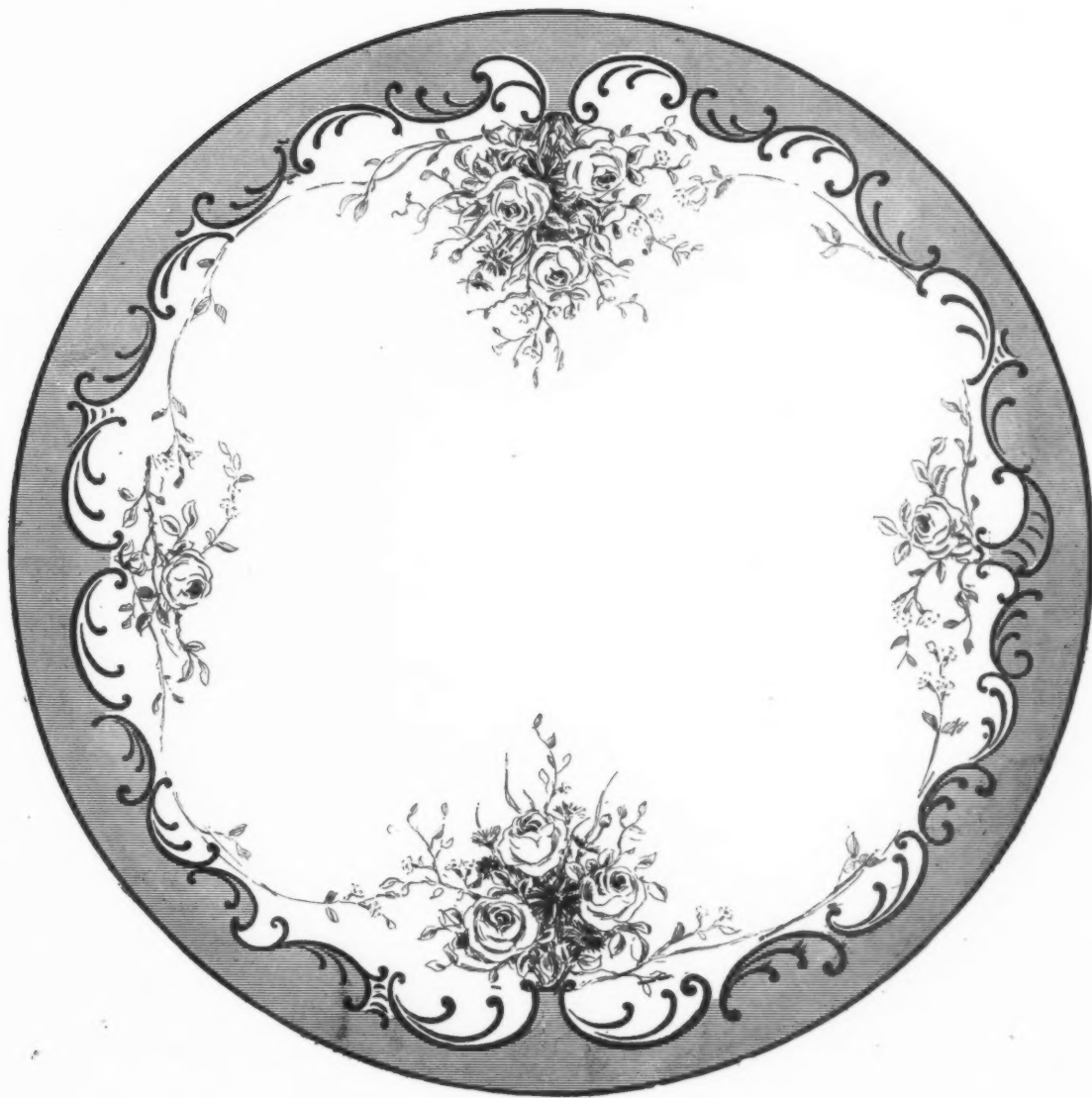






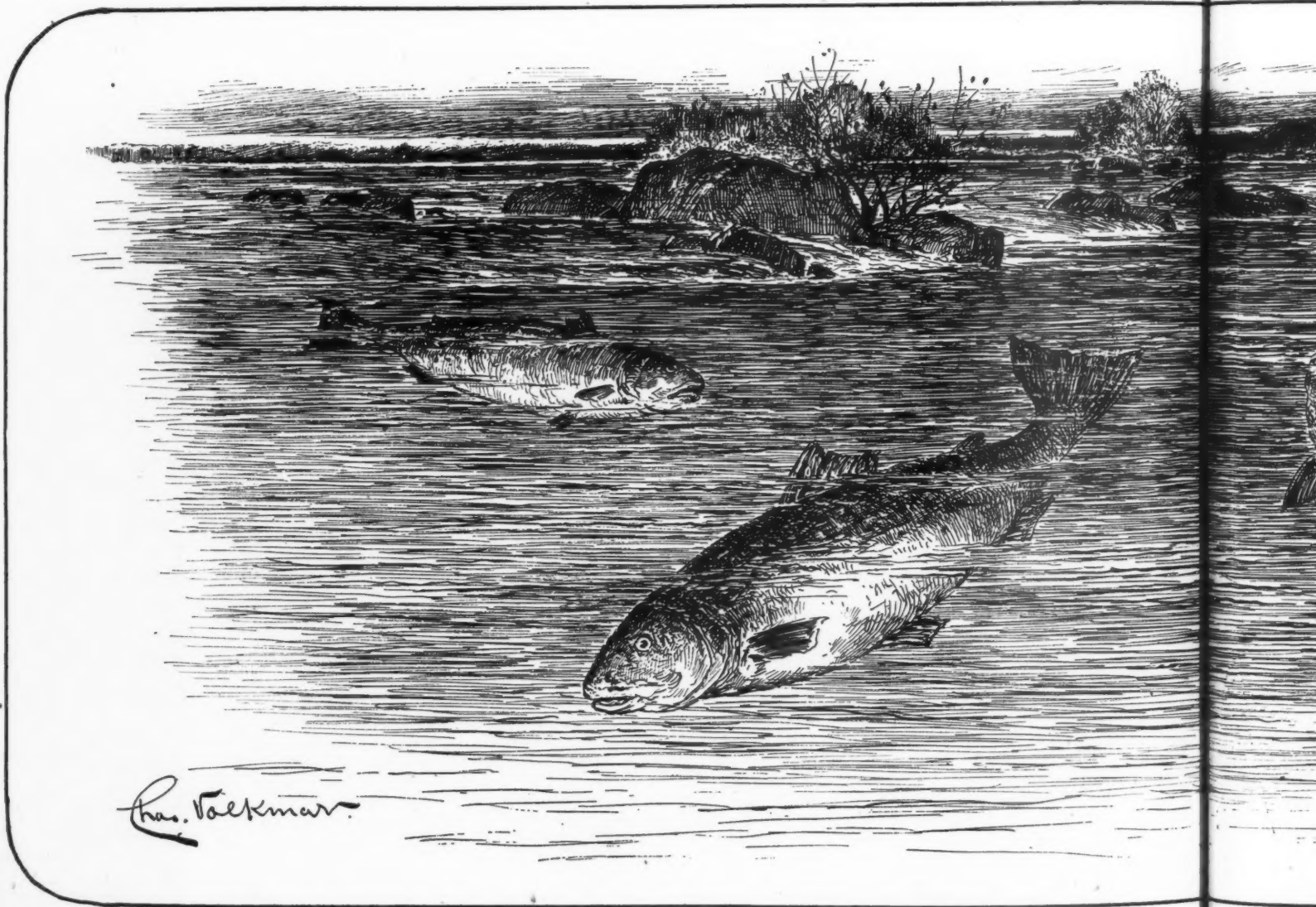
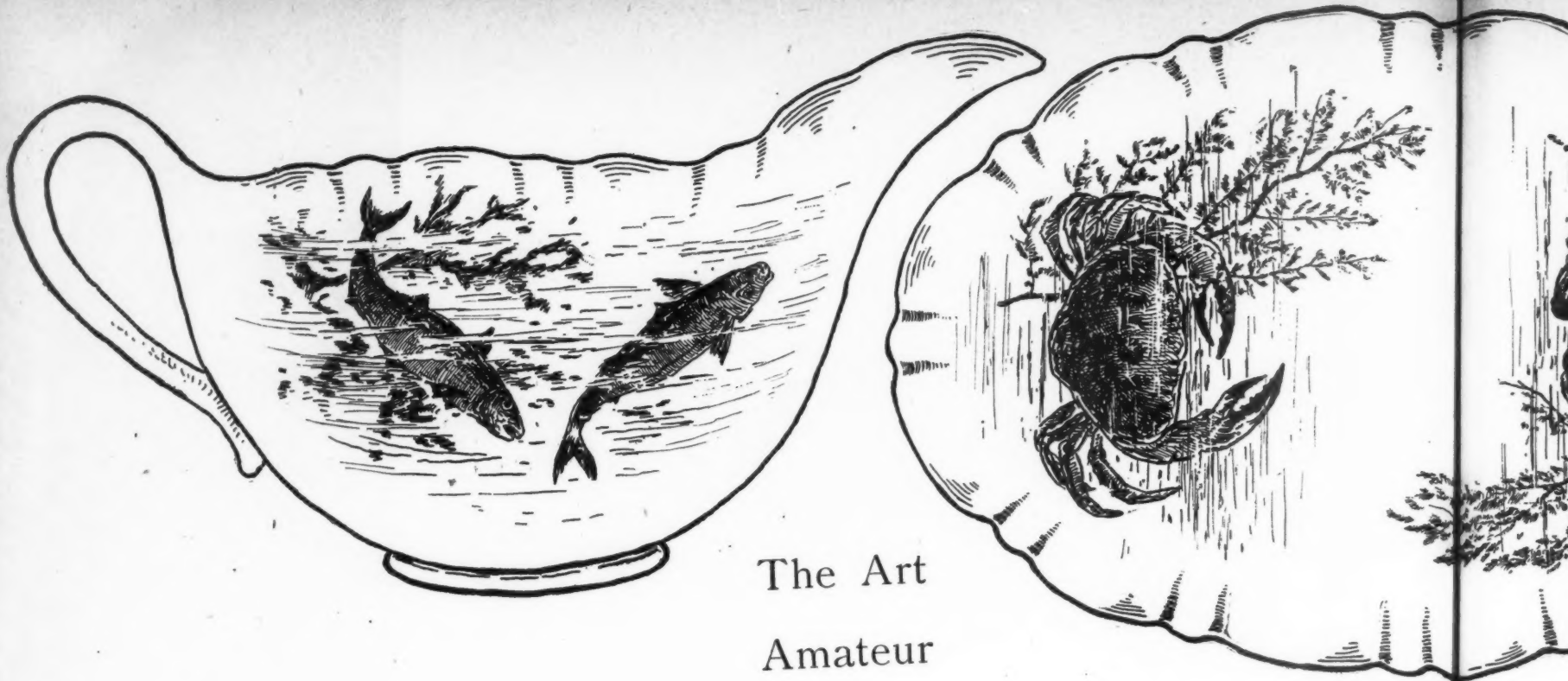
Paul de Longpre

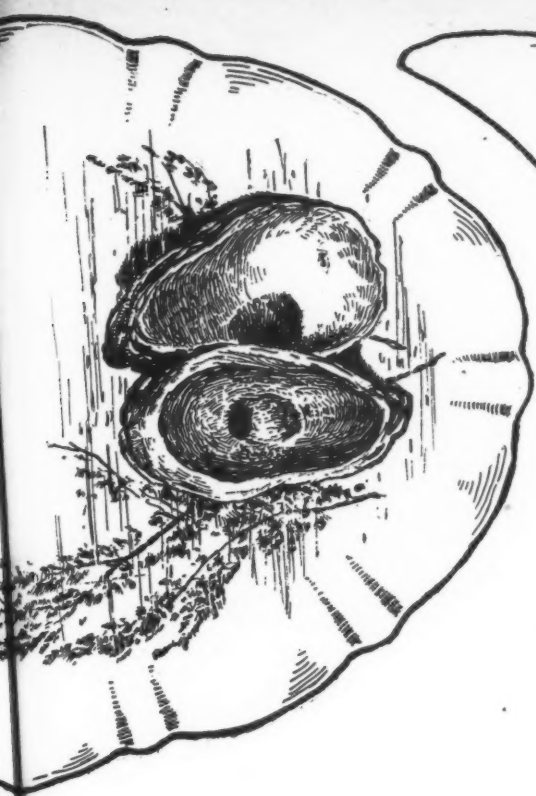
The Art Amateur Working Designs.



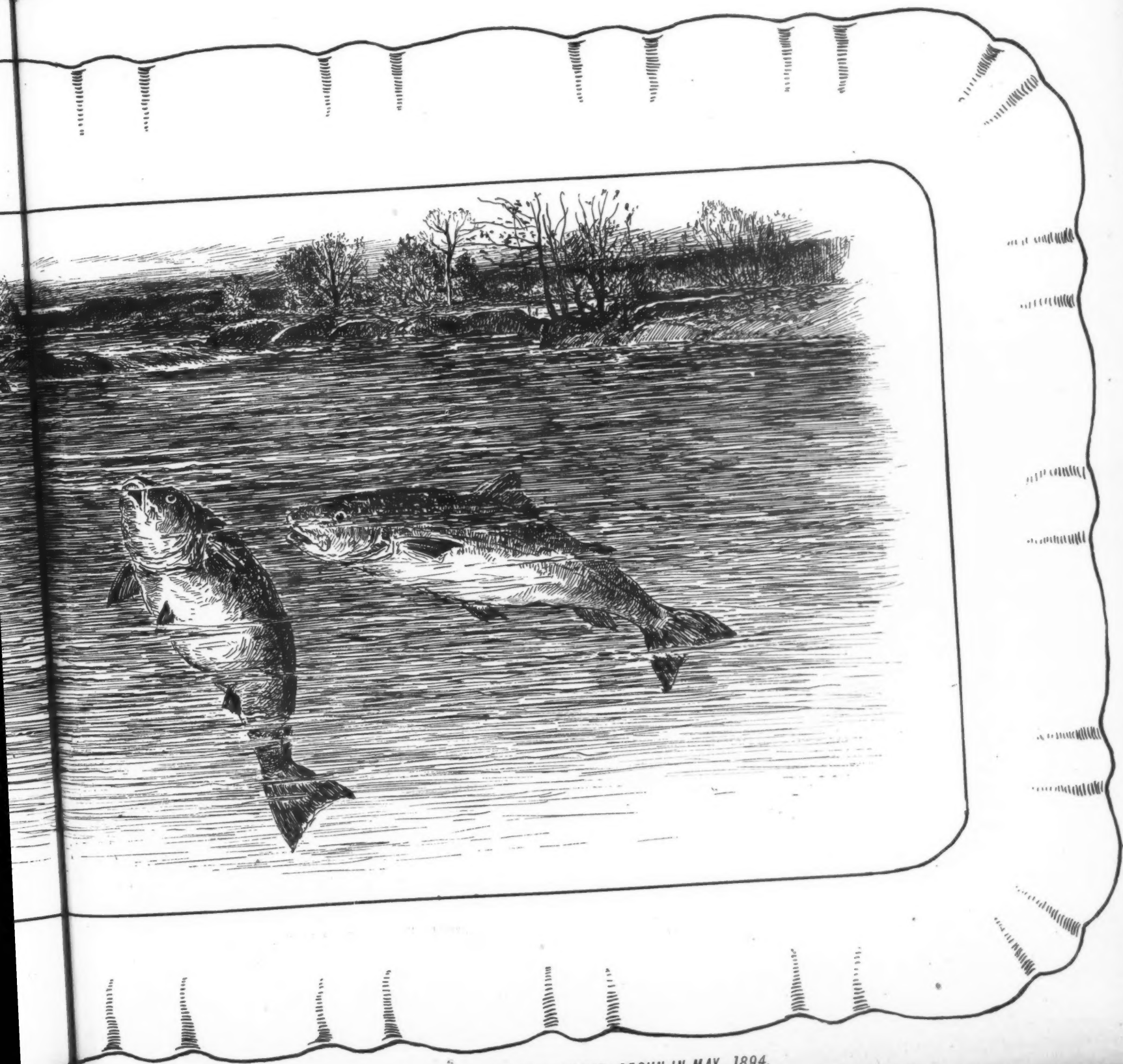
NO. 1480.—CUP AND SAUCER DECORATION IN OLD SÈVRES STYLE. Designed by ANNA B. LEONARD.

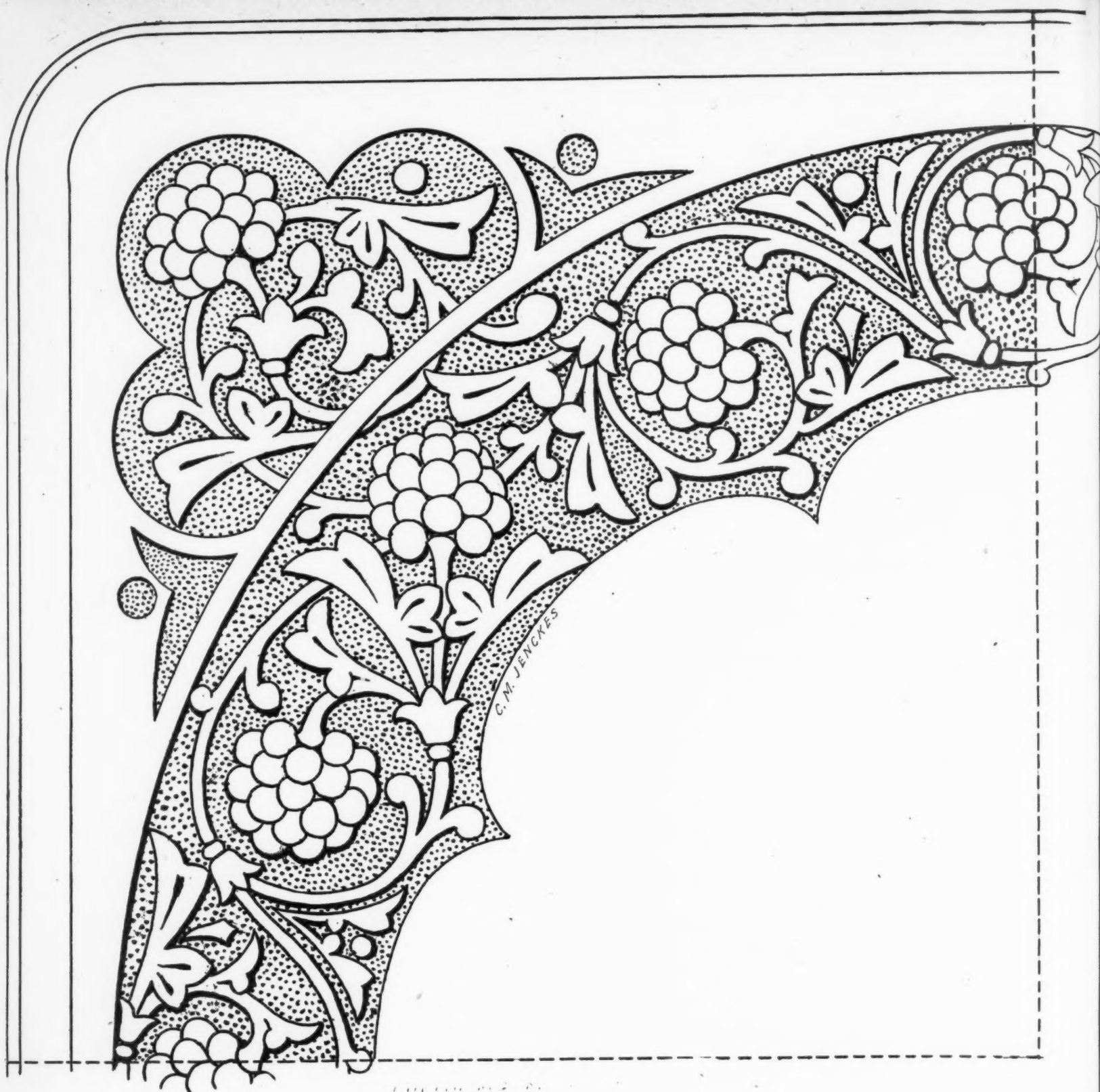






Working
Designs.

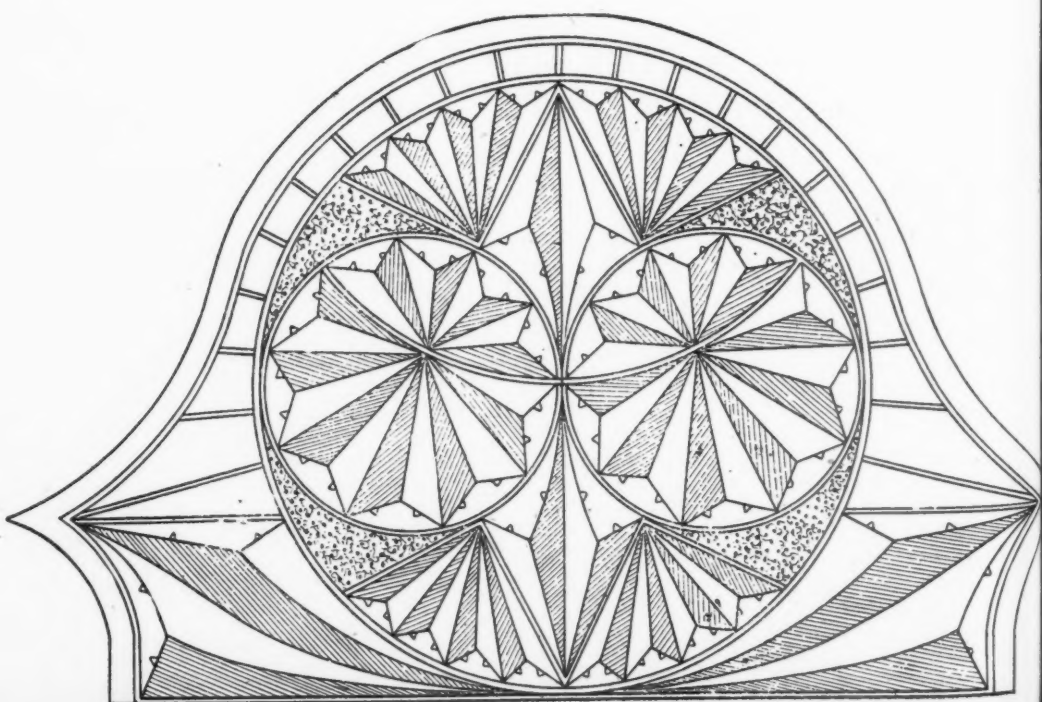


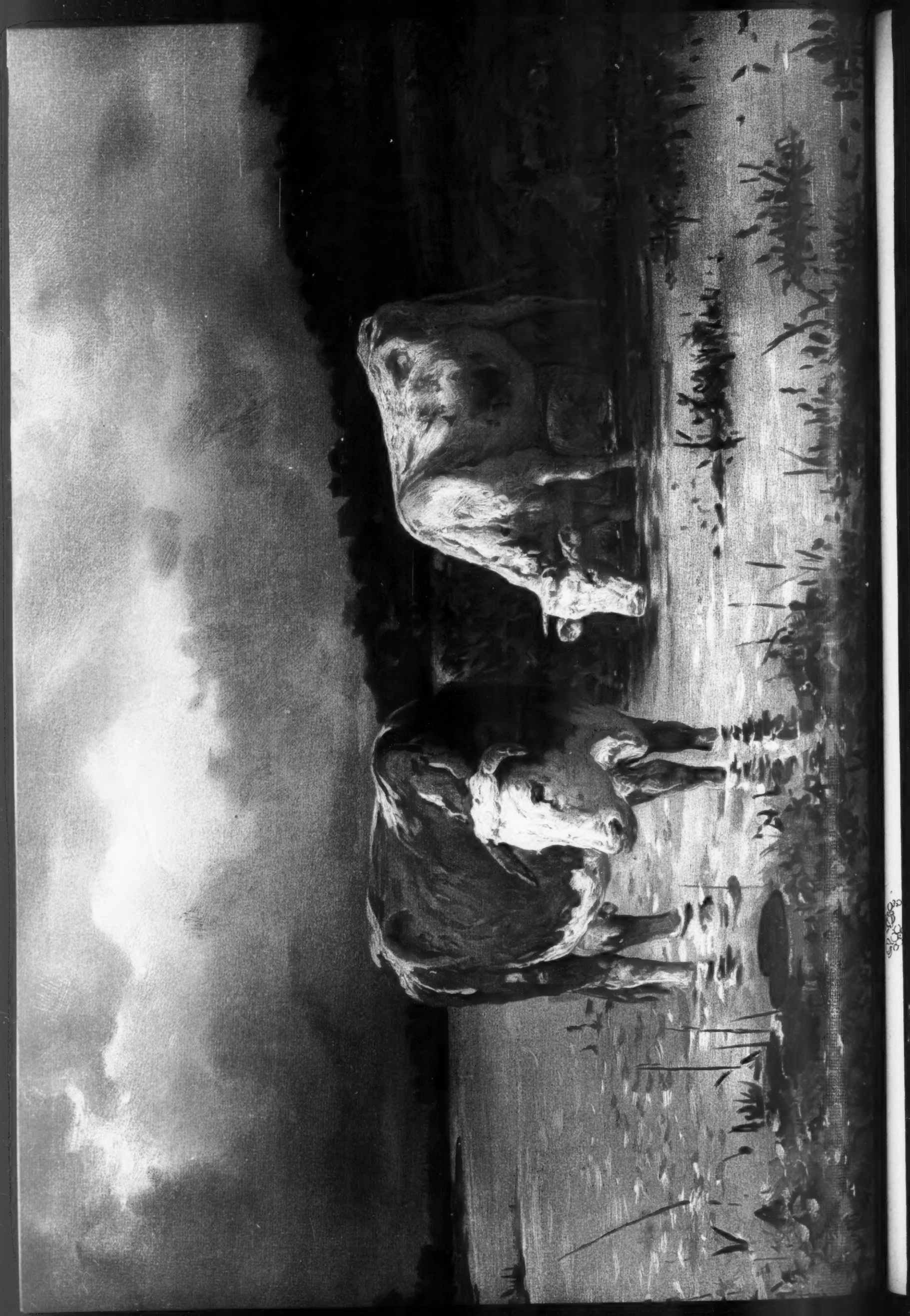


The Art Amateur
Working Designs.

NO. 1484.—INCISED AND STAMPED
DECORATION FOR A TABLE TOP
(QUARTER SECTION).

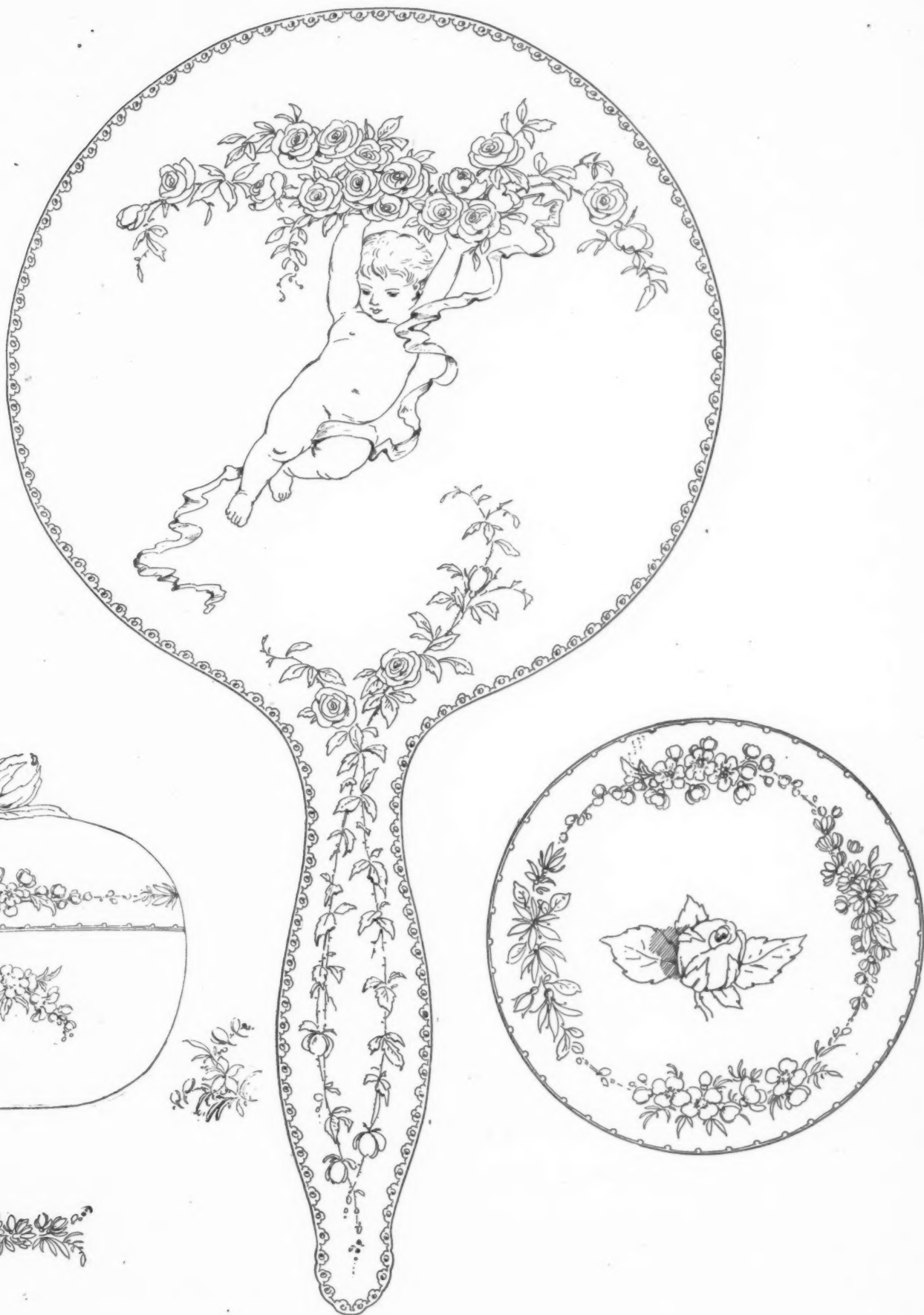
NO. 1485.—CHIP CARVING. END FOR
TABLE BOOK-RACK.



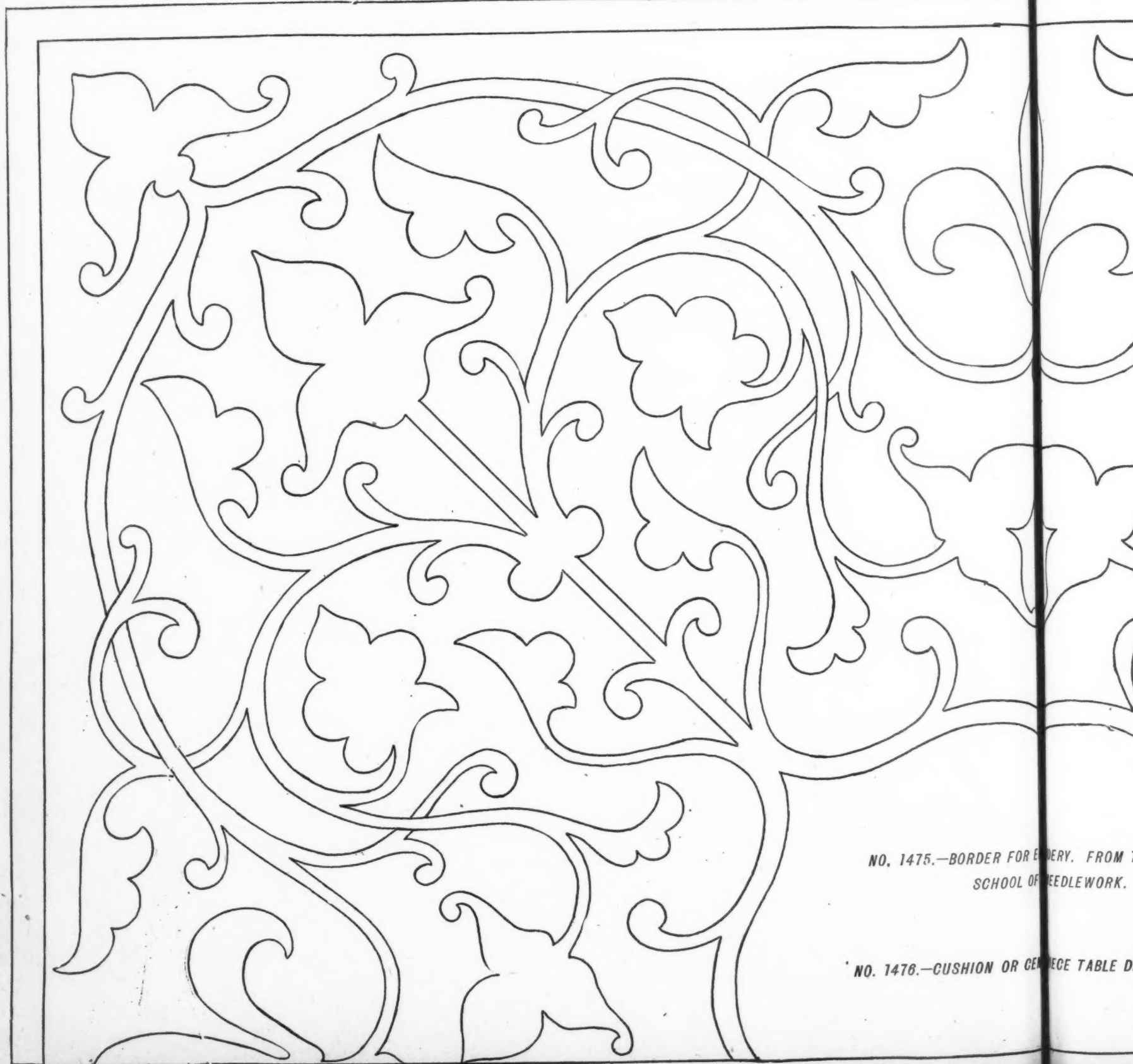
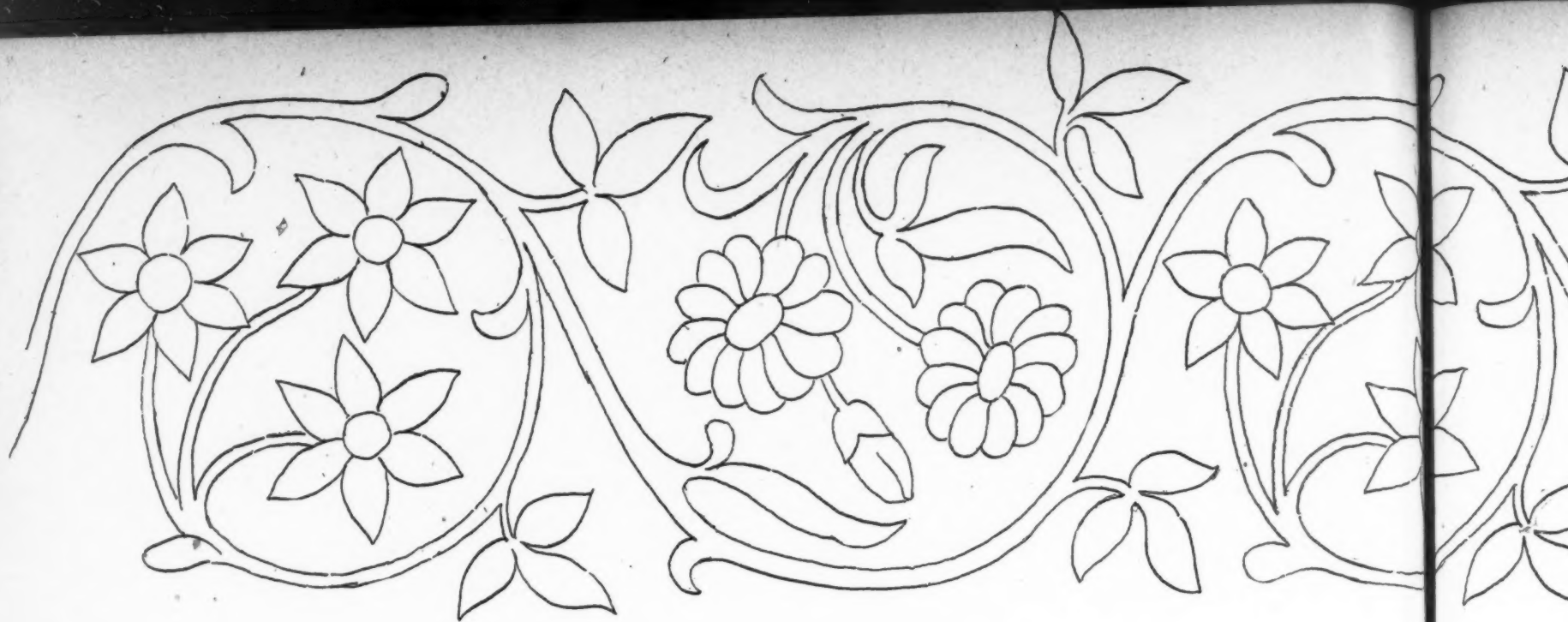




The Art Amateur Working Designs.

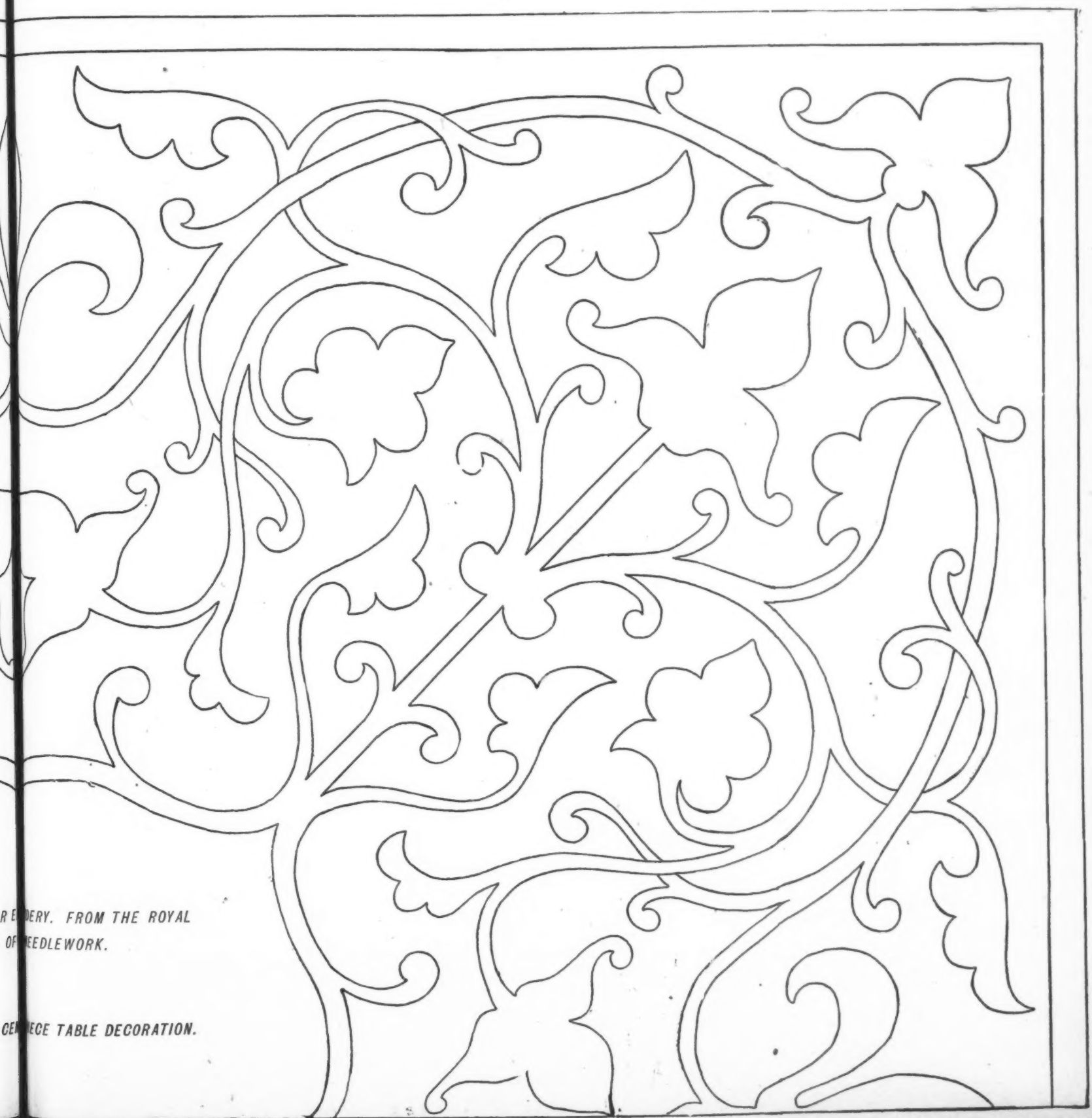
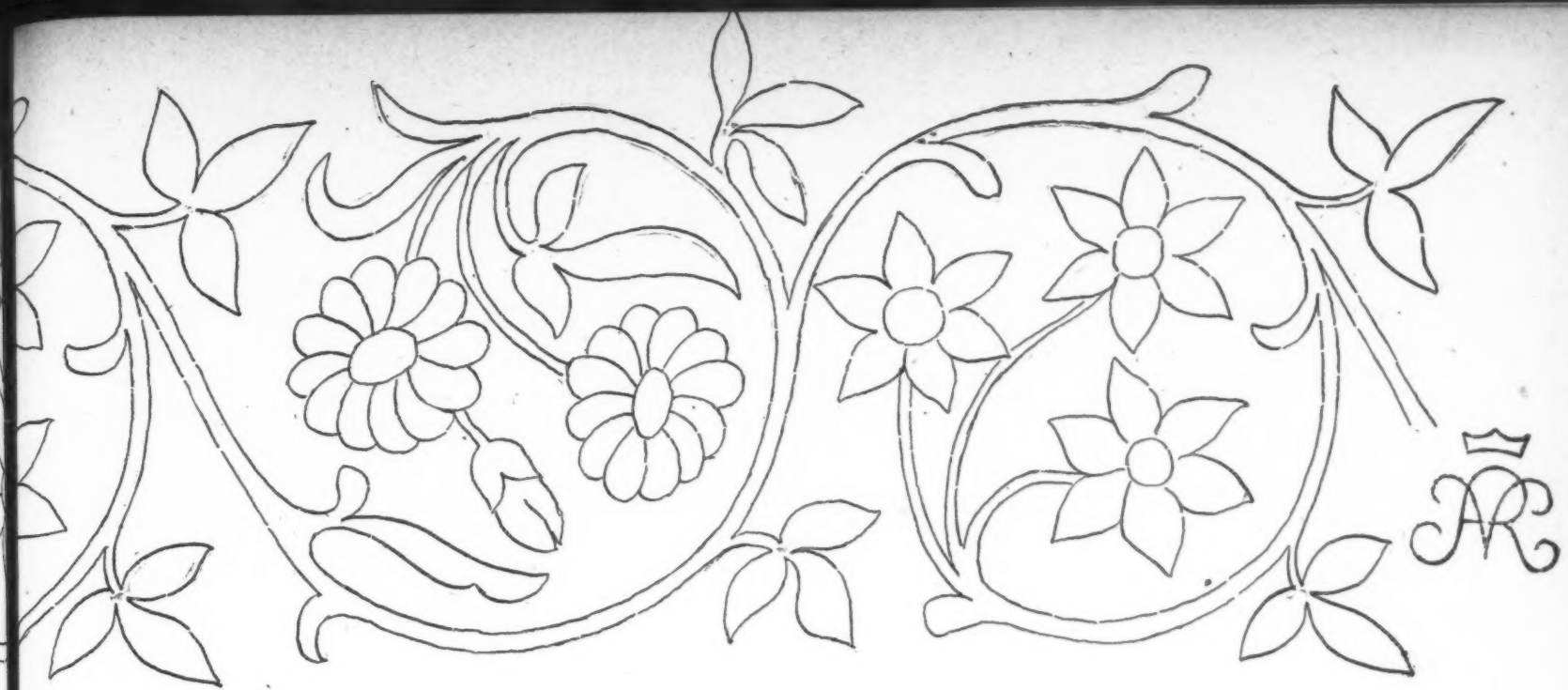


NOS. 1472-73-74.—MIRROR BACK AND POWDER-BOX. Designed and Drawn by I. B. S. NICHOLLS.



NO. 1475.—BORDER FOR EMBROIDERY. FROM THE
SCHOOL OF NEEDLEWORK.

NO. 1476.—CUSHION OR CENTRE TABLE D.



R E D E R Y. FROM THE ROYAL
OF NEEDLEWORK.

CE N E C E TABLE DECORATION.

The Art Amateur
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NOS. 1477-78-79.—DECORATION FOR A
TOBACCO-BOX (IN PYROGRAPHY).

